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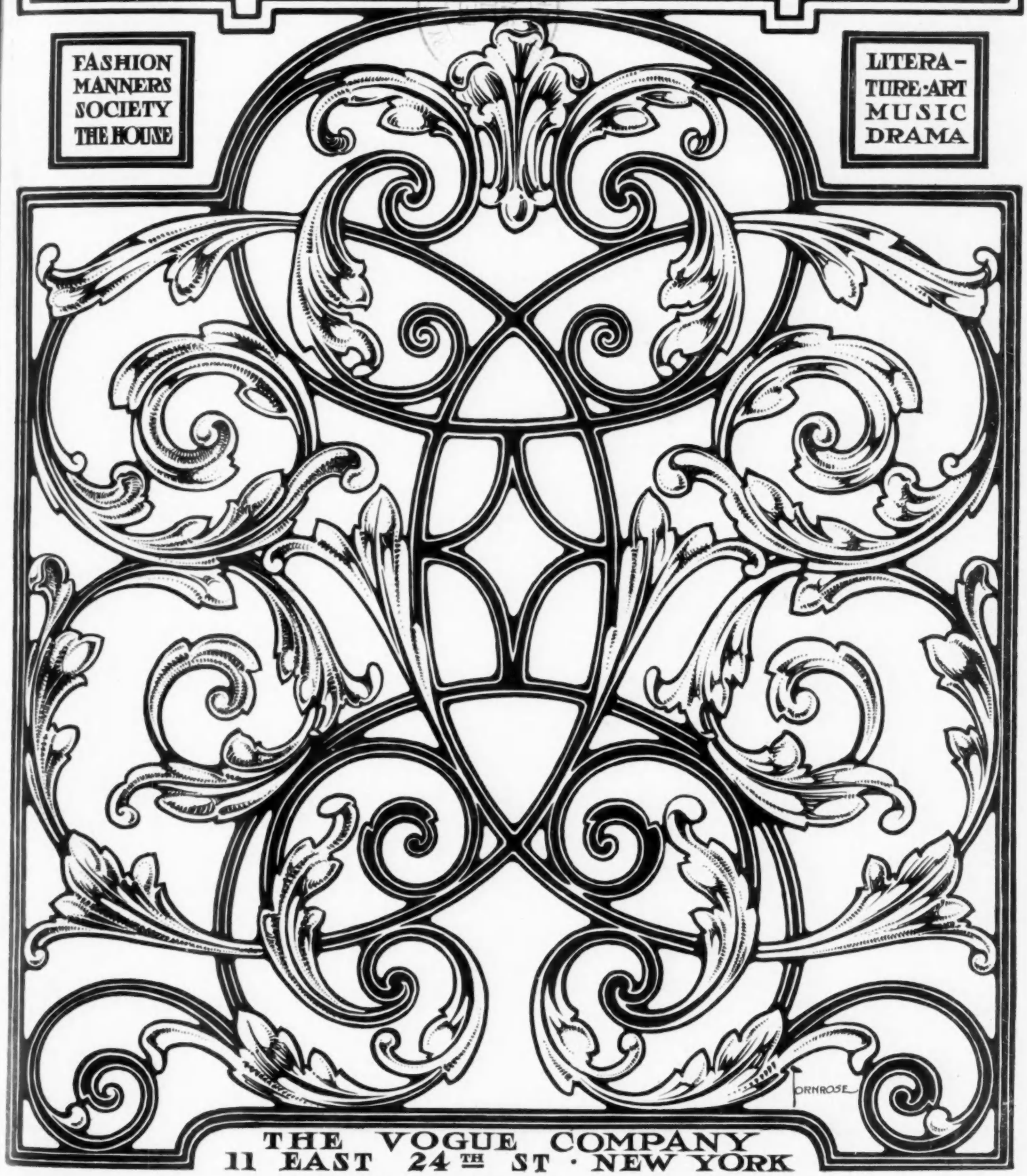

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DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Reception gown of smoke gray silk cachemire, with elaborate silk embroidery in white and silver. Shirred chiffon in smoke gray is inset in the bodice and under the arms. White panne velvet borders the decolletage, and long sash ends of smoke gray silk hang down at the back. The coiffure ornament consists of a string of jet beads with a rosette of black velvet ribbon on the right.

SECOND FIGURE.—Ball gown of white crêpe de chine with a long, straight jacket effect of English point lace. The plastron which covers the bodice in back and ties over the arms with a knot of lace, is of white satin, covered with embroidery in silver. White chiffon tucker. Two white ostrich tips and combs, set with coral, ornament the hair.

THIRD FIGURE.—Theatre gown of chiffon broadcloth in sarcelle blue, with an overskirt, slashed on the sides and weighted with silk tassels. The overskirt, bodice, and sleeves are embroidered in shades of blue and green. The graceful shoulder hangings are of the cloth, with self-tone tassels. Collar of blue velvet with Directoire ruche. Large hat of sarcelle blue felt, faced with black moiré antique and covered with a mass of uncurled ostrich plumes in shades of blue.

FOURTH FIGURE.—Theatre gown of shell pink chiffon satin with an overskirt, irregular in length and slashed open in the front. The tucker and unlined sleeves are of flesh-colored chiffon. Long, pointed sleeve caps of the satin hang over the shoulders. The embroidery, which is in a feather design, is of gray silk, studded with steel beads. This gown may also be worn with a high neck, as seen in the back view, where the yoke and collar are of Brussels lace. Hat of gray crêpe météor, faced with folded pink chiffon and trimmed with a large, pink rose and crushed pink satin.

FIFTH FIGURE.—Costume for an evening musicale of satin messaline in wistaria, with a draped bodice and an overskirt, and trimmed with a passementerie of gold net over white satin, embroidered in shades of wistaria. A gold bullion bow is fastened at the waist line to the left. A long Egyptian scarf of white net with gold spangles and an Oriental fillet, set with cameos, complete this costume.

SIXTH FIGURE.—Reception gown of apricot crêpe de chine, with a bodice decoration of Bretagne embroidery in apricot and dull green. The yoke border, sleeve bands and long sash ends are of apricot satin. Baby Irish lace forms the yoke and sleeves. Hat of dull green Ottoman silk, faced with apricot and trimmed with apricot-colored aigrettes.

SEVENTH FIGURE.—Dinner gown of supple broadcloth in a robin's egg blue. The Eton jacket effect and the short cap sleeves are covered with Persian embroidery in burnt orange and blue. From the short waist line hangs a fringe of beads in metallic copper hues with two large, embroidered cabochons finishing the front.

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LEFT FIGURE.—Waist of French cotton crepe with two deep plaits on the shoulder to give fullness. It is inserted with narrow Cluny lace and hand embroidered in white.

MIDDLE FIGURE.—Blouse of white cotton crepe embroidered down the front in mauve and white, with Cluny lace insertion on the collar and sleeves. Narrow velvet ribbon in self-tone mauve is run in two rows down the front and about the collar, with two rosettes finishing in front.

UPPET RIGHT.—Blouse of white cotton crepe, trimmed with narrow insertions of Irish crochet and broad bands of Cluny lace. Five white cord balls finish the yoke in front.

LOWER RIGHT.—Waist of cotton crepe with broad bands of Cluny lace insertion and a finish of narrow black velvet ribbon at the bottom of the collar and halfway down the front.

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DIED

Banks.—On Tuesday, 24 Nov., 1908, at Kearney ,Ontario, Henry L., son of Isabella M. and the late James Lenox Banks, M.D., in the 46th year of his age.

Barnard.—Suddenly, on 2 Dec., 1908, at Glion, Switzerland, Eliza G. Alexander Barnard, daughter of the late George William and Sarah Louise Alexander, of Brooklyn, N. Y.

Dickerman.—On 26 Nov., at her residence, 763 5th Ave., Martha Elizabeth, daughter of the late Samuel and Mary Phelps Swift and wife of Watson Bradley Dickerman.

D'Oremieulx.—At her residence in this city on Tuesday, 1 Dec., 1908, in the 82d year of her age, Laura Wolcott, widow of Marie Theophile d'Oremieulx and daughter of the late George Gibbs, of Sunswick, L. I.

Hanna.—Suddenly, on 4 Dec., in New York City, Robert Hanna, Captain, United States Army, retired, formerly Sixth United States Cavalry.

Jackson.—Tuesday, 24 Nov., 1908, at his residence, 825 Madison Ave., New York City, William H. Jackson, in his 80th year.

Larocque.—On Friday, 4 Dec., 1908, Annie S. Whittemore, widow of the late Joseph Larocque.

Morgan.—In Paris, on 5 Dec., Mrs. W. Forbes Morgan, daughter of the late John Robinson.

McCosh.—On Wednesday, 2 Dec., at the Presbyterian Hospital, Dr. Andrew J. McCosh, in the 51st year of his age.

Pomeroy.—At Saratoga Springs, N. Y., of typhoid fever, 3 Dec., 1908, Florence, younger daughter of the late Theodore S. Pomeroy and Isabella C. Pomeroy.

Shoup.—On Wednesday, 25 Nov., 1908, George C. Shoup, eldest son of Henrietta Prewett and the late James Conwell Shoup, in his 42d year.

Welling.—On Wednesday, 2 Dec., 1908, at her residence in New York, Katharine Celia, widow of Charles Hunt Welling and daughter of the late William Perry Greene, of Rhode Island.

ENGAGED

Aldrich-Clarke.—Miss Helen H. Aldrich, daughter of Mr. Spencer Aldrich, to Mr. Talcott Hunt Clarke, of Buffalo.

Dyar-ter Meulen. — Miss N. Gertrude Dyar, daughter of the late Charles Warren Dyar, of Newton, Mass., to Baron F. W. Ruhle von Lilienstern ter Meulen, of Holland.

Emerson-McVickar.—Mrs. Emerson Horner, a daughter of Mr. and Mrs. Isaac E. Emerson, of Baltimore, to Mr. James McVickar.

Kendall-Bishop.—Miss Marjorie Stevens Kendall, daughter of Mr. W. Beals Kendall, to Mr. Maitland L. Bishop.

Youngs-Strong. — Miss Helen Youngs, daughter of Mr. William J. Youngs, to Mr. Russell Wheeler Strong, of Setauket, L. I.

WEDDINGS

Borwick-Hasell. — 7 Dec. — Mr. George Borwick, of London, and Miss Mary Mason Hasell, daughter of Mr. Lewis Cruger Hasell, were married in Grace Church on 7 Dec. The Rev. Dr. Huntington officiated. Bridesmaids: Miss Alice Cruger Hasell, Miss Helen Coster, Miss Laura Emmet, Miss Agnes G. Landon, Miss Frances de Koven Dickey, Miss Helen Le Roy Miller, and Miss Catherine L. Hammersley. Best man: Mr. Geoffrey Borwick. Ushers: Mr. Arthur Mason Jones, Mr. Henry M. Bangs, Mr. C. Oliver Iselin, Jr., Mr. William O'Donnell Iselin, Mr. Cyril S. Stephenson, and Mr. Morris D. Ferris. A reception followed the ceremony.

Higgins-Cryder.—7 Dec.—Mr. Cecil Higgins, of London, and Miss Ethel F. Cryder, daughter of Mr. Duncan Cryder, of New York, were married at 20 Washington Square, the residence of Miss Ogden, the aunt of the bride. The Rev. Father Murray officiated. Best man: Mr. Rupert Higgins.

DANCES

Cinderella.—The first Cinderella Cotillion took place on 3 Dec. at Sherry's. The Reception Committee included Mrs. H. Fairfield Osborn, Mrs. Robert W. De Forest, Mrs. E. H. Harriman, Mrs. Junius S. Morgan, and Mrs. Archibald Rogers. The cotillion was led by Mr. Phoenix Ingraham.

Junior Cotillion.—The first Junior Cotillion was danced at Sherry's on Tuesday, 1 Dec.

Onativia.—Mr. and Mrs. Victor Onativia gave a dance on 27 Nov., at Sherry's, for Miss Vera Onativia.

Winslow.—Mrs. Francis Dana Winslow gave a cotillion on 2 Dec. at the Colony Club for her daughter, Miss Margaret Winslow. Mr. Alexander Hadden led the cotillion.

THEATRE PARTIES

Alexander.—Mrs. Henry Addison Alexander gave a theatre party on 2 Dec. for Miss Janetta Alexander, the débutante daughter of Mr. and Mrs. C. B. Alexander. The guests were Miss Ethel Roosevelt, Miss Carrie Louise Munn, and Miss Faith Simpkins, of Washington; Miss Eleanor Alexander, Miss Mildred Sherman, Miss Irene Sherman, Miss Dorothy Tuckerman, Miss Helen Coster, Miss Madeline Borland, Miss Helen Morgan, Miss Beatrice Claflin, Miss Marjorie Gould, Miss Jean Delano, Miss Nellie Rogers, Miss Priscilla Stanton, Miss Dorothy Bigelow, Miss Margaret Sloan, Miss Virginia Murray, Miss Emily Sloane, Mr. Stephen Markoe, Mr. Howard Plummer, Mr. C. W. Ladd, Mr. Seton Henry, Mr. Harold Imbrie, Mr. Cecil St. George, Mr. Blaine Ewing, Mr. Powers Farr, Mr. Stewart Waller, Mr. Richard Lawrence, Mr. F. A. Plummer, Mr. A. E. Gallatin, Mr. Frederic Cruger, Mr. Russell Hull, Mr. Orson Munn, Mr. Frank Roche, Mr. George Hull, Mr. H. B. Day, Mr. Edmund Fairfax, Mr. H. P. Rogers, Jr., and Mr. Snowdon Fahnestock. A supper followed at Mrs. Alexander's residence.

Brown.—Mrs. James Brown gave a theatre party on 5 Dec. for Miss Angelica Schuyler Brown, at the Garrick, which was followed by a dance and supper at their home, 789 Park Avenue.

RECEPTIONS

Brown.—Mrs. James Brown gave a coming-out reception on 3 Dec., for her daughter, Miss Angelica Schuyler Brown. Receiving with Mrs. Brown and Miss Brown were Miss Carrie Louise Munn, of Washington; Miss Leonie Alexandre, Miss Josephine Osborn, Miss Laura Emmet, Miss Molly Sturgis, Miss Susan F. Dresser, and Miss Sarah Robbins.

Colgate.—Mrs. Gilbert Colgate gave a reception on 5 Dec. for Miss Elizabeth Morse Colgate. Receiving with Mrs. and Miss Colgate were Miss Madeline Edison James, of Cambridge, Mass.; Miss Jane Bigelow, of Boston; Miss Florence Fischer, of New Orleans; Miss Charlotte Hodge, Miss Joanna Auchincloss, Miss Elinor Lee, Miss Dorothy Freeman, Miss Mary Edgar, Miss Marie Halsted, and Miss Eileen MacKenzie. Others receiving were Mmes. Sidney M. Colgate, Richard M. Colgate and Charles Roberts Bangs. Pouring tea were Mrs. Charles S. Peabody, Mrs. Donald Scott, and the Misses Putnam.

Howland.—Mrs. Charles P. Howland gave a reception on 4 Dec. for Miss Elsie Lazarus. Receiving with Mrs. Howland and her sister were Miss Martha Kobbe, Miss Louise Witherbee, and Miss Dorothy M. Smith.

Powel.—Mrs. Robert J. Hare Powel gave a reception in the Hotel Gotham on 5 Dec. for Miss Elizabeth Hare Powel, who was assisted by Miss Jeannette Kissel, Miss Josephine Crosby, Miss Joan Whitridge, Miss Eleanor Lindley, Miss Mary L. Sturgis, Miss Beatrice Benjamin, Miss Katherine McCook, Miss Bessie Hewitt, and Miss Elizabeth Hewitt. Mrs. Powel was assisted by Mrs. J. Kennedy Tod.

Sturgis.—Mrs. Robert Sturgis gave a coming-out reception at the Colony Club on 5 Dec. for her daughter, Miss Mary Lyman Sturgis. Receiving with Mrs. Sturgis and her daughter were Mrs. James Potter, Mrs. Charles Ingersoll, and Miss Anna Ingersoll, of Philadelphia; Miss Helen Henderson, Miss Josephine Osborn, Miss Cornelia Montgomery, Miss Martha Montgomery, Miss Elinor Lee, Miss Dorothy Toler, Miss Cornelia Landon, Miss Elizabeth Hare Powel, Miss Gertrude H. Schirmer, Miss Florence Gayley, Miss Gertrude Simonds, Miss Theresa V. de H. Ingersoll, Miss Anne Bigelow Tracy, and Miss Charlotte K. Harding.

INTIMATIONS

Gross.—Mr. and Mrs. Charles E. Martin Gross have rented their residence, 150 West 78th Street, furnished, and have taken an apartment at the Ansonia, Broadway and 73d Street, for the winter.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Marquilies Trio—19 Jan., 23 Feb. ..... M
Bloomfield Zeisler Piano Recital—12 Dec. C
Chaminade Farewell Appearance—15 Dec., 2.30..... C
Olive Mead Quartet—10 Dec., 11 Feb. M
Russian Symphony Society—10 Dec.. C
Wullner Song Recital—18 Dec..... M

OPERA THIS WEEK

Metropolitan

Thursday—10 Dec. Goetterdaemmerung with Fremstad and Schmedes.
Friday—11 Dec. La Boheme with Sembrich and Bonci.
Saturday—12 Dec. Matinee: Carmen with Gay, Farrar and Caruso. Night: Tosca with Eames and Martin.

Manhattan

Friday—11 Dec. Lucia di Lammermoor with Tetrazzini and Taccani.
Saturday—12 Dec. Matinee: Thaïs with Mary Garden and Valles. Night: Traviata with Tetrazzini and Constantino.

TWO NEW OPERAS

After the first real test of strength between the Manhattan and the Metropolitan Opera Companies, in regard to new operatic productions, the smoke of battle seems to have risen on a Hammerstein victory. Tiefland, given its premier at the Metropolitan, and La Jongleur de Notre Dame, having its first performance at the Manhattan, caused excitement on all sides. Both these new works have been commented on in this column, and coming as the first important operatic presentations of the season promising an unusual array of brand new operas and other musical novelties, they carried a great amount of interest.

Plainly Tiefland is a disappointment, because it lacks the spontaneity and fresh charm of melody which—here, at least—appears essential. While Pelleas et Melisande is devoid of melody, the atmosphere in the latter opera is different, and, because of conditions peculiar to the Debussy work, it caught a certain hold, even though it becomes tiresome on future hearings. But Tiefland (which is the story of Martha of the Lowlands, that was done here last season by Bertha Kalich) carries no musical message of genius, and though it is undeniably well written, from a musician's standpoint, there is too much that is tedious and uninteresting to give it much chance for a permanent place in the repertoire of such an opera house as the Metropolitan. Destinn and the other singers did as well as could be asked, but their vocal opportunities were not of the best, and the results achieved, in consequence, not what might have been attained under more favorable conditions. There is a musically dramatic bit, near the close of the opera, but one such moment will not save an opera, and though it was unusual, not a great deal more can be said for it. Labia, who is now a member of the Manhattan company, sang the leading role in Europe. Oscar Hammerstein says that he could have had the opera if he had wished it, but after hearing it he decided he preferred the leading soprano. Accepting this statement, it looks as though the resourceful Hammerstein had again shown an excellent bit of judgment or that his "hunch" was in good working order.

As for Le Jongleur, it is interesting, both musically and dramatically, and it provides Mary Garden with a role in which she appears as a boy—The Juggler—and altogether to a decided advantage, despite the favorable roles she had last year. Our Lady's Tumbler, which is the Anglicized title of Massenet's opera, is based on a legend such as formed the subjects of the mediaeval miracle plays. The pitiful little juggler, Jean, happens across the Monastery of Cluny in endeavoring to amuse the people on market day, and singing a popular song touching on wine, is rebuked by the prior, who, in rebuking him, tells such undesirable things about his future that the lad enters the monastery to obtain forgiveness. Presently we find preparations for the Feast of the Assumption going on inside the monastery, and the various musical, painter, sculptor and other talented monks are exercising their talents in honor of the Virgin. The poor little Jean, alone, has nothing he can offer as a tribute of his true feeling.

In despair he asks the cook, Boniface, what he can do, and this good man informs the lad that anything offered in sincere

(Continued on page 1003.)

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MILLINERY SUPPLEMENT

SMART MOURNING HAT BY GEORGETTE

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The Latest French Models

THREE SHADES OF BLUE IN A LOVELY NEW REBOUX MODEL—A WATTEAU HAT FROM GEORGETTE—ROSE-TRIMMED MODEL BY MARIE LOUISE—TURBAN OF VELVET AND SWANSDOWN

In a superb new Reboux model, the idea of blending contrasting tones of a color is demonstrated, and brings out exceedingly advantageous effects. Three different shades of blue are combined in this model: Rouen, drapeau and sarcelle. The first is a soft, vague gray blue, on the order of Danish blue, but less pronounced; drapeau, the exact shade of blue found in the French banner, while sarcelle is a beautiful, rich peacock tone, inclining towards green, and one is as opposed to the other as this is possible. Nevertheless, the effect produced by this combination is singularly chic, and unique in the extreme. The shape is constructed along pure Gainsborough outlines, showing a low, extremely wide, straight crown, and a brim of great expanse, which is almost completely flat at the back, right side and front, and flares up in a graceful, picturesque manner at the left side; the material employed for covering the top brim and crown is sarcelle blue Ottoman silk, while the velvet facing is in a soft, clear tone of Rouen blue. A huge mount of exquisite novelty ostrich forms the trimming; it is massed carelessly over crown and brim, reaching up high beyond the former, and shows the three above mentioned shades in a wonderfully attractive "ombré" effect.

Mauve is especially in favor this season, and is produced in a number of exquisitely soft tones, among which wistaria and amethyst are the ones most in evidence. In a lovely Marie Crozet creation, recently imported, medium and light tones of amethyst are cleverly combined with black, which latter color accentuates the beauty and softness of the former most advantageously. It is a large velvet capeline in palest amethyst color, and finished with a smoothly applied Ottoman facing in deep, lustrous black. The brim is beautifully shaped—broader at the sides, and almost straight, and drooping quite noticeably in the middle front and back, producing a charming silhouette. Around the crown, tall, softly drooping crosse aigrettes in a slightly deeper tone of amethyst form a high, "fiou" wreath effect, increasing the hight of the hat by several inches; this smart garniture is apparently held in position by a draped crown band of the black Ottoman silk, which is softly crushed and folded, and breaks the monotony of the mauve tones of material and trimming most successfully.

Rich ostrich trimming characterizes another superb model from Georgette—a large Watteau hat, for which softest, supplest cachemire in a somber tone of feuille morte (the tone of dead leaves) furnished the material. It is conspicuous by a brim of great width (particularly in front and back), which overshadows the forehead, drooping softly, and comes down almost to the nape of the neck of the wearer in the back. A facing of soft velvet in dull elephant gray is in marked contrast with the tone of the cachemire, and the trimming, which is so voluminous that it conceals most of the crown and brim, shows the entire gamut of beautiful feuille morte tones, interspersed with smart dashes of deep elephant gray. It is effected by means of four immensely long-flued amazon plumes, which are bunched together, and placed at the left side of the brim under a large, round buckle in old silver filigree work, trimmed with topaz. The long feathers extend over both crown and brim in all directions, rendering the contours of both delightfully soft and artistic, and becoming to a high degree, and producing a wonderful effect over the soft cachemire background.

A big, soft swathe of mousseline de soie and a cluster of large, leafless roses constitute the effective trimming in a beautiful Marie Louise model, developed from pale pink French felt. The shape is the most graceful thing imaginable, in spite of its large size. It shows the fad of the season: the very wide brim, which droops ever so slightly all around, but rises upward daringly at the left side, while the crown is neither conspicuous by extreme hight nor circumference, but, on the contrary, is quite unpretentious compared to the brim. The trimming is so arranged, however, as to give its goodly share of importance to the crown as well. The crown is encircled by the mousseline scarf—it is in soft aluminium gray, and so wide and fluffy that it surmounts the top to quite some extent—and the ends of this garniture form a large, softly crushed chou at the right side. At this point the roses are secured. They are made of soft velvet in the most delicate tones of églantine (the color of the wild rose), and show dainty petals of lustrous silver tissue in the centre, which blend magnificently with the pale pink, and are beautifully in keeping with the entire development of this handsome model. Long streamers of pale pink satin ribbon, richly embroidered with motives in silver thread, are tacked to either side of the brim, and impart a quaint note of grace and chic to the finished hat.

On another model (from Marie Crozet) flowers again form the sole trimming—large, beautiful roses in the most fascinating tones of pale rose, shading into soft framboise and fraise écrasée, made of alternate folds of sheerest chiffon and soft, lustrous meteor crêpe. They grace a smart shape of deep black satin, faced with velvet in the same somber color—a Lavallière or Bergère hat, drooping softly in the centre front and back, and also slightly on the sides, and coming deep over the head. The crown succeeds the brim in a beautiful, uninterrupted line, and is a trifle wider at the top, and slightly rounded off, reaching only medium hight. The roses form a semi-circle about the front and sides of the crown, leaving the remainder exposed. They are exceptionally large and cup-shaped, and are piled up high in the front, affording additional hight, and softening the somewhat severe expression of the deep black material of which the hat is fashioned. The roses are stemless and without leaves, and are distributed in a careless, unsymmetrical manner, covering both side crown and brim.

Muff effects formed by marabout and paradise plumage, cleverly combined, and massed about the crowns of the new large, picturesque hats, pertain to the best liked and most exclusive novelties of the season. On a recent Georgette model of particular beauty, a garniture of the order just quoted forms the sole trimming. It is in a light and a medium tone of seagull gray, and so voluminous that it stands up high beyond the medium high, straight crown of a very large, gracefully shaped model of beaver in a darker tone of the same color. The brim, like the crown, is unusually wide, drooping a mere trifle on three sides, and rolled up in a slender, narrow revers at the fourth (the left), so that the facing of silver gray metallic tissue is exposed. The contrast created by these three different materials—plumage, beaver and metallic goods—and the blend effected by the harmonious combination of colors is gorgeous, and despite the conspicuous simplicity demonstrated in the entire execution of this model, the ensemble could not possibly be more elegant and harmonious.

The new turbans are absolutely charming both in contour and development, and lend a welcome variance from those of last season by being perfectly round, and almost as high as they are wide, fitting the head snugly. One, a lovely Georgette creation, is developed from supple velvet in a pale blue—the exact, soft pinkish tone of blue hydrangeas—and shows a tall, puffy crown section, draped like a beret, and considerably higher at the left side than otherwise. This model is completely lacking a brim, but one is cleverly imitated by means of a wide band of soft swansdown, which encircles the lower part, forming a charming contrast with the soft blue of the velvet, and producing an extremely becoming silhouette by interrupting the straight line from top to base. The same effect of fluffy softness is also shown in the trimming. This consists solely of a full, tall touffe of superb white aigrettes, and is so fastened at the left side between crown and brim, that it rises upward at a graceful slant, extending far beyond the turban, and thus suggesting additional hight and width.

Tones of soft, translucent blue, pale mineral gray, and vague, subdued primrose are cleverly blended in a wonderfully chic model designed by Camille Roger—a very large hat of uncut velvet in deep Rouen blue, faced with faille in a considerably lighter tone. The hight is increased by several inches by means of a softly draped torsade of pale mineral gray Liberty satin, which also serves for relieving the somewhat sober, severe straightness of the crown, blurring its contours. A large rose made of velvet and light silk in several pale and medium tones of primrose is placed at the right side of the crown, concealing the joining of the crown band.

NEW HAT ORNAMENTS

The first is a large buckle-slide of cut steel, wound with wide satin ribbon in any desired color.

The next illustration shows a quaintly shaped little cabochon of oxydized silver, suitable also for trimming mourning millinery. The top is filled in with tiny forget-me-nots, made of the same metal.

The third illustration shows one of the new soutache trimmed cabochons. A large button mould is smoothly covered with black velvet, and this is decorated with a handsome motif in Bryzantine style, executed in fine silk soutache in golden yellow. A quaint finish is effected by two short ends of the soutache, fastened through a hole in the centre of the button.

Highly polished jet, cut in round, square and fancy shape, and mounted on fine silver wire, furnished the material for the smart cabochon shown in the fourth illustration.

The next model is an agrafe in crescent shape, and shows a very fragile, graceful design executed with large and small jet sections in various shapes.

The final illustration demonstrates an exceedingly attractive ornament in the shape of a marguerite, made of dull rose gold and coated with a transparent layer of Empire green enamel. The centre of the flower is formed by a large cabochon.

NEW MODELS IN MOURNING MILLINERY

For Descriptions of Hats see page 986

SMART MOURNING ACCESSORIES AND TRIMMING NOVELTIES

Crape is the acknowledged material for mourning millinery, at least as far as the headgear for deep mourning is concerned, and it is shown in a wonderfully supple, though firm, new texture. It is draped in deep, closely lapping folds over the widow's bonnet, and is not combined with any other material, such as jet beads, folds of white crape and the like, as was the custom in former seasons. The bonnet is a trifle larger this year, and shows a decided tendency to assume a round outline, in place of the oval shape one was wont to see, but the dip in the front is still in favor; it almost seems inseparable from the widow's bonnet.

The grenadine veil is a decidedly new feature, and is now employed almost exclusively, instead of the heavy crape. It is fastened at the top of the bonnet, skillfully draped, and extends over the back of the wearer, reaching not deeper than the waistline, however. For a youthful widow the bonnet is not compulsory, but may be substituted by a moderately large, crape-covered and crape-trimmed hat of simple design, over which the widow's veil may be draped in the manner mentioned above.

For a young woman in deep mourning, there are extremely becoming designs in mob cap effect, which develop beautifully in heavy English crape. As heavy as this material appears, it allows of exceedingly smart draped effects, and therefore may be employed to great advantage.

For second mourning the restrictions are less severe. Dull silks and satins, soft felt shapes and plateaux are now available, and the trimming may be in any suitable style, as long as it is black, and not lustrous. The shapes, too, may be selected to suit one's personal taste, care being taken, however, to avoid eccentricities and extreme styles, which are never in good taste, and in this instance would be particularly out of place.

MOURNING FACE VEILS

Although veils intended for mourning wear are not nearly so much subject to frequent changes as others, still there are always novel ways of decorating them, in order to bring changes into the monotony. The two models pictured are both made of large-meshed, though fine, silk net and are trimmed in different style, the one with folds of crape, the other with grosgrain ribbon in graduated widths. The crape folds trimming the first model are cut on the bias, and are sewed to three edges of the veil in the illustrated manner, the wider fold forming the hem, and the narrower one placed above it. The ribbon finishing the second veil is stitched to the net along the upper edges only. Shown by Kurzman.

MOURNING STOCK

CRAPE NECKWEAR

Two smart novelties in mourning neckwear are shown in the illustrations, and for both models heavy English crape furnished the material. The one is a medium high, straight stock collar, made of the tucked material and trimmed with a row of fagotting through the middle, and it is finished, in compliance with the new fad for the long front effect, with a smart, long tab, to which small, spiral-shaped bows of the material are applied at regular intervals. The second model is a cravat in Directoire style, and is composed of a folded, bias "tour du cou," which closes in the front under a chic sailor's knot with long, pointed ends. From Hennessey.

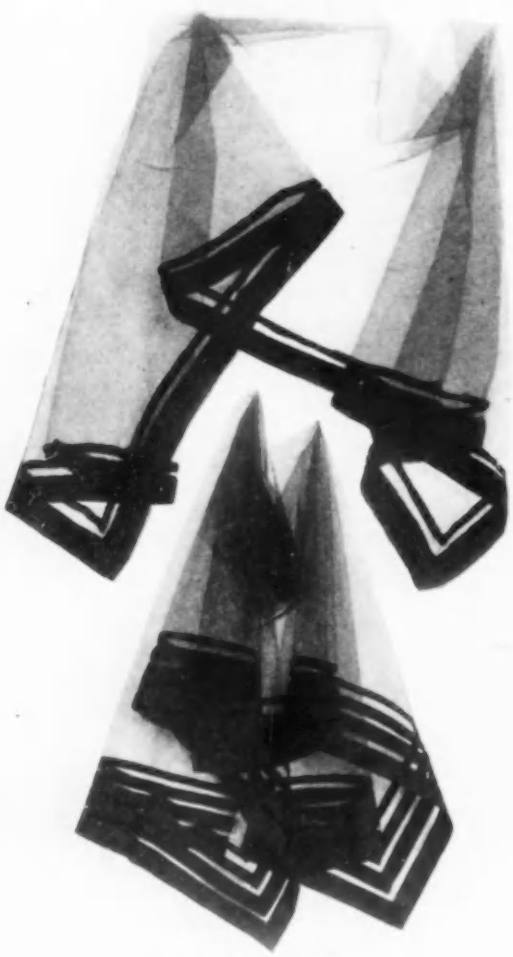
TRIMMING NOVELTIES

For mourning millinery the novelties in fancy trimming are not as plentiful as in other lines, but there are a number of chic new black garnitures, which will do equally well for mourning.

To this class pertains the smart touffe of aigrettes shown in the photograph. It is intended to be posed over the brim section of one of the large new turbans, in imitation of a military effect, and consists of a mass of long, silky strands of heron-tail plumage in rich, glossy black, joined, in the manner illustrated, to a strong, silk-covered wire.

The large ornament of jet cabochons connected by festoons of jet beads is also a new feature for smart mourning millinery, and is just the thing for carrying out the military effect mentioned above, and for concealing the stems of the aigrettes, and is therefore mostly used in association with aigrette touffes on this order. It is to be had in mat as well as bright finish and in a variety of designs and sizes.

The fad for rosettes and cocades of all descriptions, so pronounced in this season's millinery, also finds expression in the new mourning hats. The last illustration shows a very large, perfectly round flower made of thin, soft silk and heavy velvet, which produces exactly the same effect as a rosette would, and which, therefore, ofttimes is used in place of one, covering the stems of a plume, or concealing the joining of a spray of flowers or an aigrette.



MOURNING FACE VEILS

DESCRIPTIONS OF ILLUSTRATED MODELS

The fact that a hat may be highly artistic and extremely novel in execution, even if one is handicapped in the selection of materials, such as is often the case when fashioning mourning millinery, is demonstrated in the stunning model from Hennessey—a recently imported Georgette—shown on the Supplement cover. Heavy English crape is the only material employed for the shape as well as the trimming, and the effect the finished model produces is exquisite in its somber dignity. There is the new wide brim, with its decided droop in the front and back, posed deep over the wearer's head. As to the crown, it is conspicuous by an exceedingly large circumference; this, however, appears reduced, as the hight, too, is quite unusual, and thus the proportions are harmonious, and well in keeping with the outlines of the brim. Two bands of richly embroidered crape, with buttonholed festoon edges, are snugly arranged about the top and base of the crown, and these, in connection with the large wing-motives also made of the crape, and gracefully slanting over the left side of the brim, afford the sole trimming of this chic model.

JET CABOCHONS

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Upper left.—This illustration portrays one of the latest mourning designs of French origin—a chic mob cap, created by Virot and imported by Hennessey. The model is made of heavy English crape exclusively, and is intended to be worn by a young woman. The wonderfully pliable, and at the same time rigid, material is disposed over the foundation in soft, deep waves, swathing the outlines completely, and making the hat appear all crown. A faint suggestion of a brim is indicated by a shallow fold of the material, arranged in flat plaits and protruding from under the drapery of the mob cap. This is so cleverly disposed of that it appears like a basis on which the draped crown rests, and adds to the beauty of the outlines. A smart wing-effect, also developed from the crape, decorates the right side of the cap, nestling among the folds of the material, and affording a smart finish.

BLACK AIGRETTE

Upper right.—Crape in the heaviest, richest quality furnished the material for the smart mourning model here illustrated. It originates in the workrooms of McCreery's establishment, and is conspicuous by a simple, though unique, development, showing a moderately large shape with a tall, wide crown, and a rather broad brim, which forms shallow, irregularly distributed ripples throughout its circumference. The dividing line between crown and brim is not visible, however, for the material is arranged in deep, soft folds, which cover the entire hat, blurring the contours, and making them soft and becoming. Characteristically simple is the trimming, but well in keeping with this type of hat. A very large chou, softly crushed and puffed, and made of the same material as the hat, is disposed over the entire left side of this model, reaching from the top of the crown to the outer edge of the brim, and forming a harmonious finish.

Lower.—This illustration shows the widow's bonnet par excellence, a smart new form in a particularly clever execution. The shape is slightly larger than formerly, and is conspicuous by a pronounced Marie Stuart droop in the front, and it is covered with deep, soft, closely lapped folds of heavy English crape. The crown portion emerges straight from the soft curves of the brim, but very little of it is visible under the mourning veil, draped over it. This latter is shown in a new execution—made of heavy, opaque grenadine, and finished with a wide crape border. It is so arranged over the top of the bonnet that it extends to the waistline of the wearer in soft, loosely falling folds, and may, if desired, be worn over the face as well.

CRAPE CRAVATE

SILK AND VELVET FLOWER

MRS. GEORGE GOULD

Mrs. Gould has a debutante daughter, Miss Marjorie Gould, to introduce to society this season

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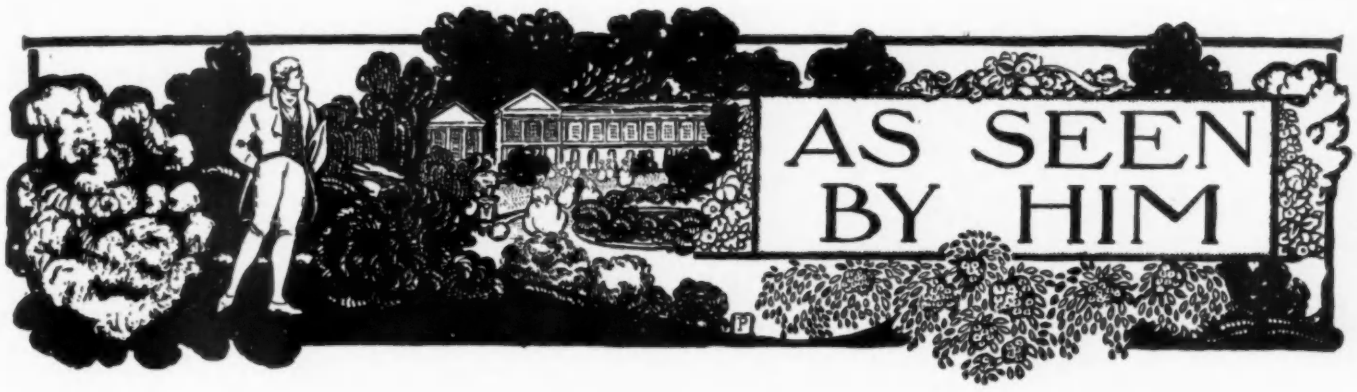
THE PHILANTHROPY OF KIND WORDS

AN inheritance from our savage estate is the universal tendency to pick flaws in our fellow man, and although it does not express itself so violently as in olden times, because the veneer of modern civilization tolerates nothing more than tongue stabbings, the spirit is often as cruel. So widespread is this habit of hostile criticism, that he who makes a practice of refraining from unkind comment not only becomes a marked person, but one as a rule, universally esteemed, and in many instances dearly loved. Indeed, it is difficult to name a shorter cut to popularity and respect than the exercise of restraint in criticism of others, and he who would win high praise from his associates has only to make it a practice to commend, with discrimination, a gracious attitude toward life, which, however, is as rare as it is noble.

One particularly unlovely characteristic of humanity is its habit of selfishly accepting things when they go smoothly, without ever giving a thought to those whose fidelity and efficiency make the smooth running possible. It is too often forgotten that they are human beings, subjected like the rest of us to discouragements and other trying experiences of living, and that most of them suffer from the deadly monotony of uninspiring tasks. Think what a word of appreciation for good service would mean to these workers in the midst, or at the close of a trying day; and yet how often do you say the word?

An object lesson in humanity's proneness to censure, and its little inclination to commend, was unconsciously furnished by the man in charge of several departments of a large retail shop. A woman who had just made some purchases, accosted him and asked if he were in charge and if he attended to complaints. With a resigned air he replied in the affirmative to both questions, but his expression changed when the woman then asked him if customers often took the trouble to commend good service, and when she further stated that her purpose in seeking him was to praise the efficiency and courtesy of a certain young girl, he said with deep feeling, "Madam, I am extremely grateful to you. It is, indeed, a rare thing that a customer takes into consideration the trials of a clerk's position, or appreciates good service sufficiently to commend the clerk either personally or to her superiors." Suppose instead of exaggerating every error of service or defect of manners, as is now the rule, the whole world of shoppers should mend its own manners by cultivating reasonableness, and giving some sign of appreciation for the faithful performance of duty, would not the inevitable result be to improve service generally, and to bring positive happiness into gray lives made up largely of over toil? So much for the workers.

Now as to life in general. Since the approbation of our fellows is one of our dearest ambitions, think what fame and love, to name no higher motive than self-seeking, must surely come to him who, although he scorns flattery, yet possesses the sympathy, the intelligence and the taste, to commend with discrimination. This is a species of higher philanthropy which is urged on all those who call themselves Christian, or who believe in the brotherhood ideal of human society. The cult of the appreciative word, besides shedding joy, might become an educational influence of great power.



FEAST DAYS—LATTER DAY INFORMAL MANNERS

BEtween the feast of Thanksgiving and Christmas and the New Year there are about thirty and more days of unrest. Perhaps to the middle classes, this is caused by indigestion, brought on partly from overeating and partly from nervous shocks to the system and the pocket book. The debutantes have "come out" and according to modern slang are beginning to "make good." Christmas week will be relieved by dances, and even I, long since relegated to the rear as a dancer, have had enough cards sent me to keep my secretary busy for a fortnight. Small dances are the vogue. Mrs. W. K. Vanderbilt, Jr.'s cards were for December 22d and Mrs. Alexander's for December 24th. We never answer our invitations personally, these days, and I do not doubt but that the time will come when the typewriter will be brought into requisition. Why should anyone, who receives an engraved card with his name filled in go to the trouble of writing a note of acceptance in the old form. It is now considered most impolite to decline an invitation and no one pays a visit after a ball or a dinner, unless it is to an intimate affair.

English Women and Political Discussion in England and Here

Mrs. Cornwallis West regrets the easy manners of today, the invitations by telephone, instead of the slow formal manner of the last century, but we must not only save time but regard distances. Mrs. Cornwallis West, by the way, is coming over in January and she will lecture before the League for Political Education on "The Woman in Politics." Englishwomen are always interested in political questions. They must be up on these subjects especially if they want to have any determined position in London society. Men can be had for luncheons very easily in London, during the season—I hope this remark does not convey the idea that they are like something which can be obtained from the pastry cooks at the last moment; but they come in before the opening of the session of the House of Commons in the afternoon, and then as you know the women go to tea with them at the House during the term of Parliament and these little divertissements with their strawberries and cream, have made the terrace famous. Politics are more generally discussed now by men, as the "leisure class" is taking interest in the subject. The study opens a career and no better suggestion was ever made than that by former Ambassador Tower, recently, that the colleges have classes in diplomacy. And this would also provide a calling and employment for superannuated diplomats. However, diplomacy in these days is not of the secret service order of the last century. All our important work is done at Washington, but an Ambassador is required to be a man of tact, knowing social usages and those of the court to which he is attached and also to be pastmaster in the art of entertaining.

Society Studying Serious Questions

However, society is taking up all sorts of serious questions and the women are passing their mornings at lectures and conferences and in the undertaking of works of reform. Mrs. Clarence Mackay has interested them in woman's suffrage. Several times it has been taken up in society in New York but it required a powerful personage to give it its cachet. Now it has it. Mrs. William K. Vanderbilt, Jr., Mrs. Perry Belmont, Mrs. Philip Lydig and many other fashionable women are studying it and it will achieve much progress this winter. Perhaps all this is better in one way than bridge and picture puzzles.

It is also a musical winter, and all who are subscribers are not content with attending operatic performances but go to the rehearsals as well. Mrs. Mackay is also one of these and it is a delight to see her in a dim auditorium so interested in music that she has no time for luncheon, but contents herself with refreshments brought in from a neighboring small restaurant, such as sandwiches and a large cup of coffee, supposed to be the kind brewed by "Mother."

Physical Culture as It Is Called

All this is a beginning, but as a writer known as "The Widow" recently remarked in one of the weekly publications "We are in an area of change." This, however, was apropos of a certain English actress, a Miss Odell, who is giving "plastic poses" or something of that kind. The same writer is asking the women, particularly those from the provinces to take exercise—Miss Odell's secret of beauty—to be more active, to try to keep young, to accept the common laws of health, that can make youth of old age. And this is another subject which is being taken up con amore. And the best book to read thereon is "Old Wives for New," a novel by David Graham Phillips, a writer who is quite sure of his facts, as he is about a great deal and is most observant. Here you will find the picture of a woman who let herself go after she was married until she became, even when very young, fat and out of shape and indifferent to looks, until she was brought to her senses by a sudden domestic complication.

Restrictions in New York Society

The lines drawn by the different sets are more rigid in New York than ever before. There is a rush of new people to get into society and old families who had stayed away for a decade or a generation are coming back and trying to assume their old places. Sometimes victories have to be accomplished with the aid of the nouveau riche, and the results are quite confusing and yet laughable. Localities do not count as much as they once did, and gradually New York is getting away from the Philadelphia idea of fencing in a small territory and condemning everyone who lives outside of it.

Brains and Society Getting Together

Frederick Townsend Martin is beginning his receptions, getting the stage and society together with more or less success. John Drew and Miss Barrymore have been accepted too many years, to need any introduction to the world of fashion. Even the late Mrs. Astor, conservative as she was, had the Metropolitan singers at her ball. However, we accept the artistic world, but ignore people not in our set. Dinners, this year, are also getting shorter and it is not good form to drink much wine. In England very little but dry champagne is now used and we are following the custom and one to two quarts are often quite sufficient for a small dinner.

Thanksgiving was spent in the country and Christmas and New Year will also find New York society away. Falling on Friday, it gives the three days holiday.

Egypt is to be the popular foreign resort in the later winter but the old crowd will be as usual at Palm Beach.

The Gift Season Again

The approach of Christmas suggests gifts, but I am rather glad to see that the old English custom, which at one time was prevalent here, has been again adopted. Many are only sending cards. I mean by this, the London Christmas card with a space for a little written word. Perhaps such humble token does not meet with the favor of those who wish to make a show and I have heard it said that the Christmas card was almost tantamount to an insult. But we are too prone to want to make a display of our money. This is a besetting sin with some Americans, who do not seem to get over it as the years advance. For instance, I know of one woman, perhaps there are few as conspicuous in New York society, who each year sends to her modistes at Paris a box of costly gifts to be distributed among the employes of the house. Even the sewing girls receive pearl and diamond pins from the atelier of the most fashionable and expensive jeweler in Paris. The heads of departments have five-pound boxes of chocolates in which are five hundred to a thousand francs. This woman is one of the richest in society. Perhaps at Christmas also, she remembers her humble friends, but she has really spoiled the shop for any other customers.

(From Our Own Correspondent.)

THE REIGN OF FUR—LIBERTY SILK CLOAK—EMPIRE COAT OF SEAL SKIN—DEEP FUR TURBANS, FLOWER TRIMMED—STRIKING BLACK CLOTH—MANY WHITE TOILETTES AT THE OPERA

IN spite of the lingering warmth of the weather, furs have at last come into their own. They are of an amplitude, a richness, and a beauty unparalleled in my memory. Long, wide fur cloaks fall in loose folds as softly as cloth. Wide silken scarfs lined, or striped and edged with fur, are so long that their fringe of fur tails sweeps the ground. The neck is swathed to cover the lobes of the ears and half the chin, in the fascinating fur ruffs and deep bands bowed with large ribbon bows, and long ends that recall the lovely pastels of Fragonard. The muffs are classic in their size, veritable tambourines of 1850, like the Vigée-Lebrun portrait of "The Woman With the Muff."

Hat of furry amethyst felt with folds of brown satin laid around the crown and fancy quills of taupe and golden brown. Esther Meyer model.

FUR MANTLES AND SACKS

In contrast to the large fur mantles and cloaks are the scant Directoire coats of lovely breitschwantz; charming over the long scant skirts, and greatly liked. Fastening once on the bust they are split in the middle of the back to a little above the waist line; usually a pretty waistcoat shows below the fastening, and always the neck turns back in the correct open-fronted collar of the period.

A long straight sack of this fur, that appeared for the first time on one of the opera nights last week, was rather pleasing in its oddity, Quaker-like primness in the way the neck turned back in a flat round collar, like a child's, of unspotted ermine fur; it tied primly close to the throat with wide black ribbon. The extremely tight sleeves pointed deeply; split at the back of the hand they showed their lining of ermine.

Of a gorgeousness was an ample cloak of dull green Liberty silk. It was laid in loose plaits to a plain yoke that was covered by a great collar of chinchilla fur; the sleeves, formed from the folds of the garment, were gathered into wide cuffs of the fur, and heavy gray lace faced the inside front edges. The fur collar was square at the back and pointed long over the tops of the sleeves; from these, and the square corners at the back, hung heavy tassels of fur, silver cord, and coarse silk threads.

A short waisted Empire coat of shining seal-skin worn at the races showed a new decoration on collar and cuffs; a lattice work of coarse black soutache braid arranged over white fur, and edged with the little black tails of ermine. The three great buttons that closed the coat were made to match.

The women who, in carriages, followed a chase last week in the forest of Fontainebleau gathering at the rendezvous fixed at a carrefour were royally clothed in fur. It was here I saw for the first time the trailing fur redingotes. The Marquise de Brémond wore one of baby lamb. It sloped sharply back from the bust to trail its fish-tail length to the end of her skirt. Mme. Arthur Meyer wore one that trailed in a scant square, quite covering the train of her gown. Since that day they have appeared in numbers; on the opera nights, and in the late afternoons in the Place Vendome, and the rue de la Paix, the fashionable strolling district at that hour. Imagine their royally sumptuous air!

Hat of taupe velvet trimmed with pale satin ribbon and shaded dahlias. One end of the streamers passes under the chin and forms a collar effect. Model by Marie Louise.

THE FUR TURBAN

With these fur garments, and costumes of fur, and velvet, women wear fastened at one side, one or two great chrysanthemums of strange odd colorings, their bizarre beauty quite in harmony with the Asiatic splendor of the fur. The big, deep turbans of fur that all the world has suddenly adopted have also a foreign air—that of the mujick. So great is their popularity, and so eminent the danger of their becoming vulgar from cheap imitations, that exclusive women who dislike giving them up so soon on account of their extreme becomingness, their warmth, and their beauty, have discarded the trimmings

Young girl's hat of gray blue satin, faced with deeper shade of velvet. Bow of Pompadour ribbon laid over wide gray blue velvet ribbon. Crown of Pompadour silk laid in folds. Streamer across chin of velvet ribbon. Model by Marescot.

of heads, tails and little fur animals for costly artificial flowers. A giant rose, a tuft of dahlias, a chrysanthemum of shaded reds, or orange, or a garland of leaves in the deep faded tones of autumn foliage. These are exactly copied from nature, even finished with the real perfume. They are also used for corsage bouquets. Perhaps the dahlia and the chrysanthemum are, of all the flowers, the most perfectly imitated. One needs to touch them to be convinced of their material.

NEW PRINCESS GOWN FASHIONABLE

At out-of-door functions like a chase rendezvous, or the races, during the last few days, costumes of velvet, and costumes all of fur, have been worn. The new princess gown recently described in this letter has been copied in breitschwantz. The long sleeves, pointed, are faced with green and gold embroidery done on dull pink; the Directoire collar is finished in the same manner. A Robespierre cravat of green silk heavily fringed fills the space in front. The closing of the gown is at one side under large fur buttons, dripping little knotted cords; the gown drags about the feet and points a narrow train. A short scant skirt of this fur, measuring a little short of two yards around the hem, is buttoned up directly

Theatre gown of silk cachemire in antique green. Trimmed with heavy silk embroidery in self tone green and chestnut brown with brown silk fringes at the sides. The tucker and sleeve caps are of course gold net, embroidered in green flowers. The yoke and mousquetaire sleeves are of white net with point lace applique. Hat of brown crepe météor with a large green parrot perched on the right and long green tail feathers sweeping over the crown. Cloak of brown chiffon broadcloth with a white satin collar, embroidered in gold and lined with white satin brocade.

in the middle of the front with cloth buttons rimmed with fur. An odd little bolero, finishing high in the back and dropping to a low waist line in front, has slits around the lower edge, through these is passed a wide soft ribbon to knot at each side of the front; knots continue at regular intervals and a long tassel finishes them. Smaller slits, threaded with narrower ribbon, finish the wrist of the long tight sleeves. With this costume is worn a neck ruff made of a wide straight band of chinchilla fur turning over at the top into small round tabs edged with double cords of silver and gold. A tall lace ruche extremely high under the ears, sloping lower back and front, is so thickly plaited the chin seems to rest on it. And the oddest hat topped it all! A deep, dish-shaped thing, small in the circumference of the flat crown, gradually enlarging to the edge of it. Into it the head sank so that in profile there was only visible the half of the nose, the mouth and chin. It was trimmed with two plaited silk bands, two inches wide, set their width apart and fastening in front under small buckles. Thrust into the bands at one side were three long pheasant feathers. Madame Letellier wore this costume lunching at the Meurice a few days ago.

NOTABLE BLACK CLOTH COSTUME

The same day the Countess Greffeulls came in wearing a one-piece gown of black satin cloth, showing the new, long straight front line achieved by a box plait running from high on the bust to the hem of the skirt. The plait was ornamented for several inches top and bottom, on each edge, by silk olives and cord loops. The skirt hung extremely scant and straight with the usual bobbing train, but a new touch was given by a long, up and down bow of wide Liberty ribbon; the short sharply slanted ends were of uneven length.

Shaping a deep narrow square in front of the corsage was heavy silk and soutache embroidery. The tight half-long sleeves and deep cuffs were covered with this embroidery; between were soft loose sleeves of Liberty satin. Its plaited frill hugging her face so closely that it seemed narrow and pointed, she wore a great soft turban of "bois de rose" puffed and shirred velvet. A great pink chrysanthemum pricked it at one side. The reign of the tulle ruche is ended! Dethroning it is the deep, thickly plaited ruche of malines or Valenciennes lace.

WHITE AT THE OPERA

The usual late afternoon haunts of the women of the smart world have been deserted on the afternoons of the three special performances of Le Crépuscule des dieux. They were gala nights! From half after five carriages circulated around the opera, dropping men in evening clothes, and women en grande toilette. When six had struck all the world was in place. During the long entr'acte at eight o'clock famous men and women of both worlds dined together. Madame Bartet sat with Jules Claretie, opposite at a table, close by was Madame Réjane, with her gamine face. Diamonds flashed, and pearls shone milky under the white lights. There was gay laughter, the popping of corks, the odor of dying flowers and strong perfumes. There were many white toilettes, tinted into a warmth of tone by embroideries of gold, and silver, and bits of color laid under shielding chiffons. And there were toilettes of the gayest, most primitive colors softened and subdued by several thicknesses of filmy white.

The pretty eighteenth century capuchine hoods now the correct thing for evening wear, are of silk and of mousseline. They are hooped, puffed and shirred into new coquetries each week.

SMART DINNER AND TH

REVERSE VIEWS OF THESE GOWNS

FOR DESCRIPTIONS OF FASH

AND THEATRE TOILETTES

E GOWNS ARE SHOWN ON PAGE 1003
OF FASHIONS SEE PAGE 981

WHAT SHE WEARS

TASTEFUL TREATMENT OF PLAID CLOTH—GRAY VELVET AND BLUE CHARMEUSE COSTUMES—LIGHT-WEIGHT CLOTHS WITH HEAVY FUR FOR OUT OF DOORS

Long-skirted costumes of plaid cloths and plaid velvets made into two-piece suits have a very decided chic when turned out by certain makers, and the wearer has hight, a good figure, and the art of putting things on smartly. One such costume had a red and black block plaid for coat, a long plain red cloth skirt, with a bias band of the plaid, fully three inches wide, laid on the bottom edge of the cloth skirt.

The coat has the straight length of the cloth entered into all its lines, and is strictly in tailor finish. Black satin collar and cuffs and black satin buttons are the trimmings, the revers of the satin of Directoire size. It is its freedom from any overdoing, its strict adherence to the best tailoring styles, that gives it its distinction, for the least effort to trim and to make it showy would at once ruin its style.

RULE FOR SHOWY CLOTHS

Whenever a cloth is showy of itself, as this plaid is, or when one is disposed to choose a dominating solid color for a costume, as are the copper shades, the sulphurs, the burnt oranges, etc., the secret of success lies in ordering them to be "made up" as simply as possible—no contrasts, no elaborations. Whatever trimming is chosen, let it be self-colored and of the best, the choicest. Even a very commonplace wearer could not destroy that sort of elegance. Plaid velvets may have a little touch of fur introduced. The colors should be dark and rich, well blended, then trim with either black satin or with one of the dark shades of the satin found in the velvet. Keep the skirt as plain as possible.

GRAY VELVET COSTUME

Two very graceful models—one in elephant gray velvet, the other in a copper cloth—rich in tone, will serve for afternoon wear, at any function. There was one in dark gray velvet which had its long, closely draped skirt untrimmed, except upon the sides, where a gore was outlined by a rather close row of gray satin buttons the size of a five-cent piece, and placed on each of the gore seams, two-thirds of the skirt's length, counting from the bottom up. This costume was another example of the stylish one-piece garment. The skirt in front was carried to the bust, while in the back it formed a sleeveless coat, assisted by the sides of the fronts, the shoulder straps meeting on the top as if they were double ones, and were trimmed with a flat, glossy, gray silk braid. This braid formed a design across the bust on each side of a middle block of satin buttons, then sloped backwards on each side, thus outlining a hanging pocket, a broad affair somewhat like a hunter's gamebag in outline. The trimming braid on the sides towards the back rises up and forms also the side of coat line, and at the same time defines the wide opening for sleeves that are not, but through which the arms are to be passed. The guimpe, with long sleeves attached, is of gray net, soutached with a braid of darker gray, in a close coral design, its high, ear-pointed stock being edged with triple white tulle frills. A gray beaver hat, trimmed with gray satin, and a quantity of stiff, gray shaded plumage on the left, the under brim lined with black velvet, gives an idea of the good taste shown in this afternoon costume. A baby-lamb coat, severely plain, with muff to match, still further added to its attractiveness.

BLUE CHARMEUSE COSTUME

Once arrived at a restaurant or hotel luncheon, the costume shows to great advantage minus the fur coat, and that is the studied art of the day—to be warmly dressed out of doors, and yet to appear indoors in the lightest and most transparent of bodice accessories. Right and left at the fashionable luncheon resorts, costumes are made to express this requirement. An exceedingly smart matron was wearing a lovely marine blue charmeuse gown with a sable coat. Rather a deep hem finished the bottom of the long, demi-traine skirt, while a bias fold encircled the princess skirt flatly, suggesting tunic lines. A small coat bodice, heavily braided to match, formed a low, open, square front, showing a broad bottom band, chiefly for the sleeveless arm openings. They were trimmed with a two-inch embroidered blue net, various shades of blue used in the hand work. A broad stole, embroidered elaborately to match, fell the whole length of the side of skirt, beginning under the arm, where it formed part of the coat bodice, then widening out very gradually until it ended at the bottom of the skirt. This, when worn, gives exceeding hight to the wearer, the two side stoles proving immensely successful in lessening all appearance of embonpoint. Drapery en fichu of the same blue tulle hardly visible at the shoulders spreads out like a fan and enters the bodice square opening at the bust, showing a décolleté lace and embroidery confection, very like an inner coat, a glimpse of which shows in the middle opening at the bottom of the coat. Quite an odd arrangement is it, a tucked white net guimpe being worn underneath, having its neck finish in high lace ruffles. The long, tight sleeves are of blue tucked tulle, with deeper lace ruffling at the wrists, which is a charming adjustment of transparency, and so becoming.

Left Figure—Costume of seal brown serge, trimmed with self-tone braid and folds of self-tone Surah silk. Long stole of pointed fox. Brimless toque of pointed fox, trimmed with dull gold cord and shaded pheasant feathers.

Right Figure—Skirt of tan broadcloth with an overdress and sleeves of heavy Ottoman silk in dull forest green, having a square yoke and collar of Irish crochet lace. Hat of antique gold, trimmed with green velvet, gold buckle and a long plume.

UNBECOMING AND ECCENTRIC COSTUMES

One meets many costumes that make one wonder how the wearers ever got their own consent to wear them. They look like the freaks of a disordered mind, and are painfully deforming to the women who paid for them. Imagine fine, beautiful cloth abused in this way. A tunic cut up in the middle front, afterwards dropping into badly shaped scallops at the sides. The tunic then rises into a bib—a narrow patch of cloth, showing an ill-fitting cloth waist underneath. A round cloth cape with a V opening covers the top of the bodice, while over it is another collar that dips into a middle front point and falls over into revers. The close-fitting sleeve, having a shapeless air, is cut into sections. An effort evidently to venture the making of what was no doubt styled original, but, in truth, the fatal result of an incompetent, idealless tailor.

THE WHITE TURBAN

How suddenly the white turban craze has seized the young set, especially made mostly of white furs, fox, spotless ermine, rabbit skins, marabout and down. The turbans are immense affairs, heavy looking and trying. Only the youngest, fresh faces can wear them unabashed, but in spite of everything detrimental, they carry the day. When worn in motors or open carriages, in the afternoon hours, they give great eclat to the scene, and then look their best. Large white camelias or gardenias look charming for trimming; so does a long, single feather, with its graceful curve. The hair needs to be specially dressed so as to show beneath, the head being so sunken into the turban—quite like a Russian moujick's—that if not dressed low, the hair would not appear at all. That would make for a deformity quite intolerable.

LONG GLOVES PREFERRED

Long gloves, in spite of sleeves stretching beyond the wrist line, are preferred by smart women. There is something crude and unfinished about the short wrist glove, that women of taste avoid.

OBSERVATIONS ON VERY SMART DRESS

The new silhouette presented by the petticoatless limbs of our ultra-chic mondaines still brings the stare of amazement. Far up the avenue in the line of one's vision there comes, not a jaunty little figure with a sharp waistline and two twinkling, ribboned feet below a flaunting plaited skirt, but actually a pair of long, free limbs, that swing clear from hip to ankle, beautifully modelled by the straight line of the single skirt and by the breeze, the movement of the gown revealing the articulations of the figure, and rendering feet and head much less important in the pictorial "spot" she makes than formerly. When the skirt is short, the effect is as free and graceful as possible. When the skirt is long, and one hand draws it about to gather its folds low at one side of the front, then the abstracted vision of the one who "sees" for the first time since crinolines went out, is ravished afresh.

ALLURING LINES FORMED BY UNSTIFFENED FABRICS

Not only has the feminine figure taken on a new and wonderfully lovely aspect in these new clothes, but materials, the stuffs themselves, by these new usages, give entirely new effects. The heaviest kersey cloth, roughest tweed or coarsest serge, when hung, unlined, unstiffened, unencumbered over the splendid architecture of the feminine figure, takes on a suppleness of line that artists find tempting to their brush, and is far removed from the traditional stiffness and gracelessness of the one-time tailored gown. Added to this, the thick woolen fabric, thus mounted, presents here and there at unexpected move-

ments, in transitory lights, a semi-transparency, a flexibility and suppleness, that seems radically foreign to the stuff itself. At last the modern woman, she of professional activity and artistic tastes, can be tailored, gowned for severest, nastiest weather, and for the most utilitarian purposes, and still her attire may have no single suggestion of masculinity. As for lighter fabrics for house and evening wear, the stuff, as it lies upon the torse, the knees, the chair or the floor, is characterized by varying degrees of whole or semi-transparency, of dense or delicate opacity, giving a play of light and shade, a modelling of contour and a variety of texture and tone that is superb. Gowns, under these conditions, need less trimming and more perfect adjustment, the gown becomes less the thing, and the draped fabric more.

A CLEVER TRICK THAT ADDS GRACE TO CLINGING SKIRT

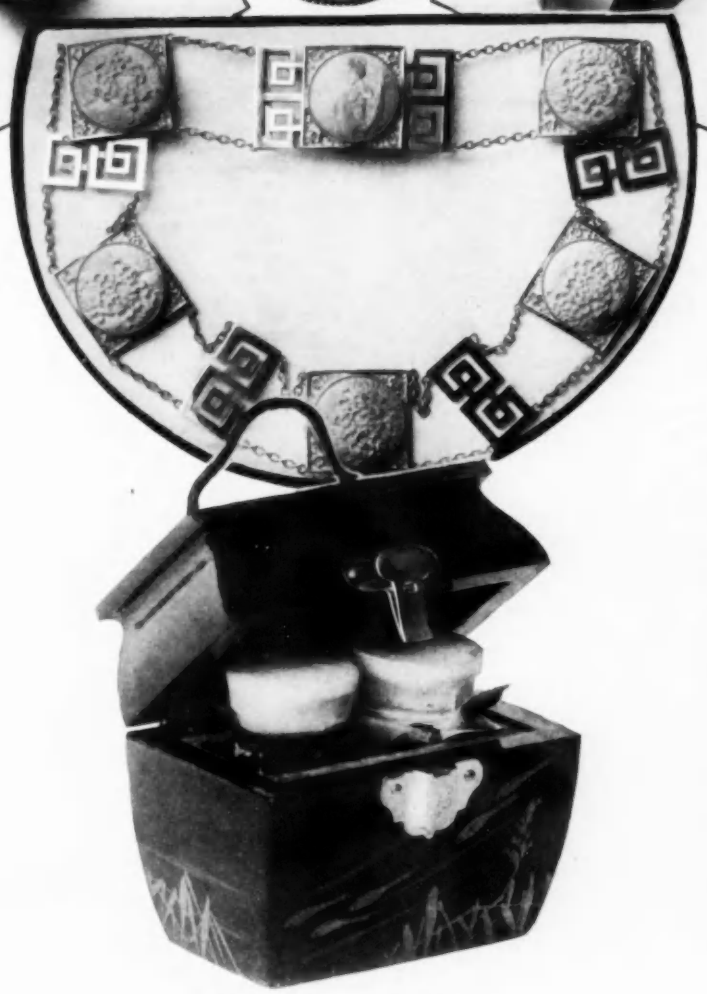
But the absence of foundation and the suppleness of the fabric itself are not alone accountable for the dragging limpness and clinging envelopment of house and evening gowns. The value of any effect in the ensemble is always attained by the least suggestion of the caricatural. The belles of the Directory and the First Empire achieved the limp attenuation and the classic modelling of fold by causing their toilettes to be dampened with gummed and fragrant essences, sprayed from an atomizer after they were completely dressed. To-day the same result is reached by hemming all tunics and skirts and weighting all points and corners with shot. Filmiest dancing gowns of chiffon and tulle are thus dragged heavily about the feet at every turn. This little sartorial trick causes the fabric to outline more especially the seated figure with extreme frankness.

EXAGGERATED SHORT-VAMP SHOES NOT GOOD STYLE

Apropos of feet, the short vamp craze in footgear is bidding fair to overleap the mark, and become a blot on the actually finely proportioned silhouette. It was an inevitable and a reasonable evolution, that the short walking skirt, introduced, encouraged and imposed upon the fashionable world of two continents by Americans, should cause the resurrection of the short shoe. When feet are hidden under trailing draperies long pointed shoes have always been artistically and practically necessary, but under short skirts "little feet like mice," etc., follow as naturally as B to A. The best Parisian dressers recognize this fact, and American shoes are the correct thing for morning in Paris and London. But, as yet, Europe has not put its stamp of approval on the exaggerated short vamp, such as one is beginning to see in New York. This tendency is a mistake from the artistic as well as the hygienic standpoint, and the best dressed women should certainly not sanction it. But, unfortunately, the trail of the "ready-made" is over us all. Who in the busy, extravagant, complicated life of the metropolis can entirely escape the snares set by the facilities of commerce and the ever-readiness of the machine. More or less short-vamped we must go, until the current turns, in spite of the fact that fewer feet will look distinguished.

TRAILING FUR COATS

This winter's fur cloak is rivalling any Queen's coronation mantle in many ways, the most obvious of which is in its long pointed tail, which, for dressy afternoon occasions and for evening wear, trails behind on the floor. This back is very narrow and flat, and is often encrusted with embroideries, bullion, and passementeries. The front shoots up shorter to meet halfway up the dress skirt, or the garment is slashed at the sides and attached by means of cords to a square front stole portion that hangs to the knees.



ODD GIFTS OF ORIENTAL DESIGN

For prices see text on this page.

ODD GIFTS OF ORIENTAL DESIGN

THE work brought from the Orient whether in metal, silk or other materials, is done with the strength and finish that generations of artisans have perfected, so that the smallest detail is made a finished art, and the whole has an irresistible charm. Some unusually fine specimens of Oriental handiwork are shown on this page. Beginning with the buckle at left of page, a lovely thing is the flower of hand wrought green finish sterling silver gilt, with topaz centre that is applied on a solid back, that has curling leaf-like edges, as if to protect the flower from harm; the price is $18. The embroidered silk belt next to this is $5.75, and this is strapped with pure tan leather, with a buckle of silver gilt is in greenish tone, studded with three lucky frogs on the widest part, hand carved in high relief. The pinafore is a silver green gilt coin, set with jade at centre, the price $5.50. The set of six buttons costs $6.50; they are of sterling silver gilt with a ship in relief, with clouds and sea faintly indicated. On one a queer little bird is engraved. The buttons are of good size, suitable for a coat or costume. At right of these is a hand carved ivory pin, set in sterling silver, portraying the three wise monkeys, who "see no evil, hear no evil and speak no evil," as their attitudes express; price $7.50. The belt at right is of brocade and leather with a simple, burnished brass buckle ;price $2.50, and the buckle beyond it is a gorgeous one of sterling silver gilt in antique finish, hand wrought into serpents, with an amethyst cabuchon centre; price $32. Below the buttons is an exquisite carved ivory pin in iris design mounted in sterling silver; this is $7.50. A most lovely girdle of hand carved ivory medallions and sterling silver is pictured in the middle of page; the designs are wonderfully executed and the ivory is flawless; the price is $50. The little lacquer perfume casket is charming and with the bottles of lotus and mikado perfume costs $1. The fragrant perfume is out of the ordinary.

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

CLEVER SUGGESTIONS FOR EVENING TOILETTES

THE wardrobe that considers the cost usually plans one, at least, of its evening gowns with two waists—one, of course, fully décollete, the other for theatre and restaurant dinner wear. Or if the gown be chosen in black or some of the dark shades of blue, mode, green, etc., that are now fashionable for evening wear, the second waist may be utilized for luncheons, bridge, or opera matinees, as well as the other purposes. This method of juggling gowns is, needless to say, a great saving, but alas and alack, the difficulty of finding a model in present-day fashions that will adapt itself to two waists, and still preserve the requisite length of line! I looked for some time before I found just what I wanted for readers of this column, but no one can deny the charm of the frock as shown in this week's illustration. It is absolutely simple, but of much distinction. The skirt is perfectly plain, circular over the hips, very long in the front, skimpy across the back, tight behind the knees, and scuttling off in a pointed thin little train.

Charming little theatre gown turned out by an excellent but inexpensive little dressmaker.

THE LOW-NECKED WAIST

The material selected for the gown depends, of course, on its intended uses. The frock shown was in the palest blue, dull-finished satin, quite heavy in weight, but very soft and entirely without stiffness. Crêpe de chine would do beautifully for it, or Empire satin, or cachemire de soie. Or one might make it of chiffon cloth, if a sufficiently heavy quality is chosen. That offered by one of our leading shops at $2 a yard would be just right. The advantage of chiffon cloth is that it makes such a lovely summer gown, but so also would chiffon taffeta, satin-finished messaline, and a host of other soft silks. Both back and front, the waist is carried up in a bib-like piece, and fastened at the corners, at bust and shoulders, with fancy rhinestone buttons. Showing above this is a width of lace, Venetian in the model, but a suitable place for any good bit one may have. Folds of crisp white tulle prop the lace and lie flat against the neck. The bodice itself runs down almost to the waist line, the skirt coming up to meet it, and is finished with a fold of the material as belt. This should be as inconspicuous as possible, so that the skirt seems to loose itself in the waist drapery, rather than define a belt. The sleeves are very attractive, little bias affairs falling half-way to the elbow, nothing more than shaped flounces. Edging these is a ball fringe of gold.

Pale dull blue satin evening gown with a lovely spangled scarf drapery.

The main trimming is unique, and is the distinctive feature of the dress. It is a wide scarf of white silk tulle, spangled in dull gold sequins and bugles. The way it is arranged is fascinating and at once gives an effect of length. It starts on the left shoulder, crosses the bust sloping toward the right, and continues in this direction down to below the right knee, where it folds upwards and runs in the same manner up the back, meeting itself again on the left shoulder. On the shoulder and a few inches below it on the bust it is caught and held in a narrow fold by two gold buckles. The scarf gives to the skirt an effect of drapery, and connects it closely with the waist.

THE HIGH-NECKED WAIST

This has a similar bib effect just above the skirt, though different in shape from the low bodice, this time pointing up toward the middle. Low on it is placed a diamond-shaped jet buckle. Over the shoulders run two wide pieces of chiffon matching the gown in color, and braided in a geometrical design in gold braid. On the inside this is faced by bands of black satin. The square yoke and tops of the sleeves are of gold net, also over chiffon the same tints as the frock, and the lower sleeve is of chiffon alone, laid in fine tucks which run around the arm. An edging of gold embroidery in shallow points finishes the cuffs, the top of the bib and the outside of the shoulder pieces. The collar may be either high, of the chiffon or gold net, or cut square with the same trimming at the opening. This waist is an inexpensive one, as anyone can readily do the braiding herself. The design is simple, and it is work that goes very quickly.

DRAPED EVENING CLOAK

There is reproduced in this one of the very best of this year's models, which is made in cloth will answer the year around. An interlining may be put in for winter and removed in the spring. Its beauty and style lie in its exquisite draping, which forms a shallow double hood in the back, falling from plaits deftly laid at the shoulders. The cape over the arms is short, but the fullness at the front is considerable, caught together at each side near the foot with huge, heavy ornaments of cords. The same in smaller size are set just over the curve of the shoulders toward the back. Black, of course, is serviceable for this, and it is attractive when lined in pale green satin, cherry or ocean blue. Old rose pink gives practical wear also, and is a prominent color this year; it seemed at the Horse Show to be almost the favorite, both for gowns and wraps. The cloak is charming if lined in palest blue or in cream yellow. Gray one never tires of in a wrap, and it is an advisable choice, as it is sure to go well with all gowns. Lined in apple green, electric blue or mauve, it is lovely. The ornaments should, of course, be of the same color as the cloth. The coat will adapt itself beautifully to the soft satins that are seen much in wraps, but they are less durable than cloth, therefore more extravagant.

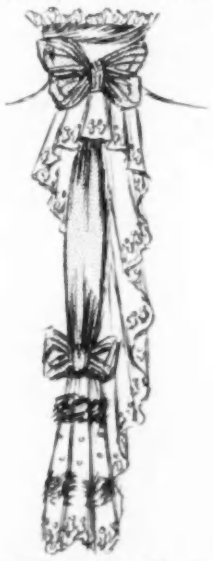
The blue satin gown worn with a high bodice.

EXCELLENT, INEXPENSIVE DRESSMAKER

There are scores of dressmakers in New York who do

Graceful and practical evening wrap which may be worn the year round.

good work at high prices, and plenty who will make a gown, including the findings, for anywhere from $25 to $35. But for a scant purse this runs the cost of the frock up into considerable money. Not long ago I heard of a dressmaker who is really reasonable, for our limited incomes, and in every way reliable. She is away out of the fashionable district, and her rent, therefore, is not so high that it makes medium-priced work an impossibility. The district, however, where she is to be found is perfectly nice and easily accessible, so there is no inconvenience in dealing with her. She makes for well-dressed people, and therefore has the right point of view as to styles and trimmings. She also is wonderfully quick to grasp and execute any ideas one may wish to carry out. Her fit is good, also her sewing, and she may be depended on to stick to her original bargain as to cost. The price of making a lined gown is from $12 to $18, depending upon the elaboration of the model. The latter price includes soutache braiding for trimming, put on, of course, by machine. No fancy hand work is calculated in these prices. Waists and blouses are made for from $6 upwards. These charges, for a dressmaker who has that indescribable gift of style in her gowns, are certainly reasonable. And another excellent point is that work comes home on the day and at the hour promised.

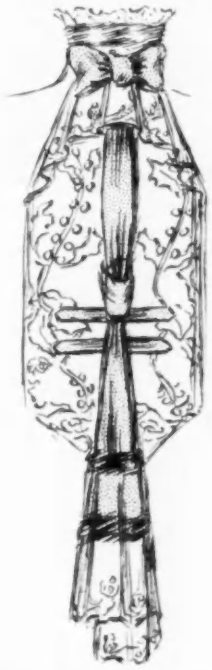


Jabot of cream lace, green satin, bows and fur —Vogue Points From Paris.

One may count on cheerful making over here of old gowns, though the price asked for such work is just about the same as for an entirely new gown, which is quite fair, since, as everyone knows, remodelling entails much labor, and is not an easy task to accomplish successfully.

A MODEL FROM THIS DRESSMAKER

For fear you will put down what I have just said as a myth, too good to be true, I am reproducing a frock just turned out from this establishment. It is of satin-finished crêpe de chine, pale yellow in color, and is trimmed with a latticed silk fringe to match and cream silk lace. The amount of crêpe de chine required is just six yards—that is, of course, if it is double width. The lace sleeves are lined in two thicknesses of silk tulle, but the lace at the neck has only one piece under it. The skirt clings closely across the hips, being cut on the bias, with a seam midway between waist and hem. The train is long and narrow. The drapery of the waist is brought from the left shoulder to the right



Fascinating jabot of Point d'Alencon and sable —Vogue Points From Paris.

hip, and reversed in the back. Continuing down from the left hip there is a scarf of the material, hemmed and left free above the bottom of the skirt, and tacked down at the sides. This is an effective and smart little frock in any color for afternoon and theatre wear.

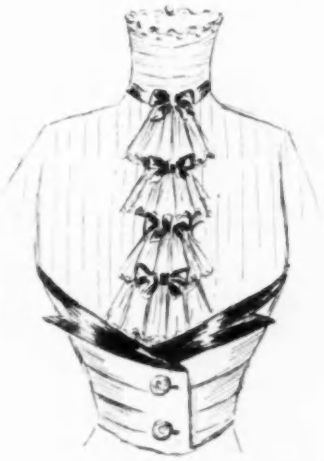
VOGUE POINTS FROM PARIS

As usual, Martial & Armand show some charming novelties in neckwear for winter. The jabot of cream net lace, cedar green satin bows, the loops of which are laid in folds, has a band of sable below the ruche on the collar, and two bands of fur trimming on the lace at the bottom. This is not unlike the other jabot, which is of Point d'Alencon lace, excepting that here the lace serves as a plain panel over khaki-colored ribbon, thus showing up the design of the lace, which is very effective. Two narrow folds of khaki-colored silk are appliqued on the lace.

Among the very latest novelties is a deep belt waistcoat combination with turned-back revers of black satin, the revers having narrow slashed pointed lapels. The belt is of straw-colored silk, laid in wide folds, lapping over and closed with two jewelled buttons of artistic design. The jabot is formed of plaitings of butter-colored net, headed by black satin bows.

A Novel bunch of grapes is made with strands of chenille, some of the leaves being of velvet and some of satin. The grapes come in deep coral shades, amethyst, and a beautiful dull greenish bronze.

As for the coiffure, the Reynolds and Gainsborough styles seem to inspire us most. The features are refined and made daintier in the use of beautiful fillets and diadems. The more hair one has, the more difficult it is to arrange; for very thick, natural hair is generally of a troublesome heaviness, and cannot be held in place with the same airiness as false locks, well puffed out. The coiffure is of a surety the most important item of the whole toilette. Lustrous and well cared for hair, beautifully arranged, doubles the charm of the face and, indeed, of the whole person. Side combs are most useful in holding the new arrangements in place, and the large variety of comb with teeth, long and rather far apart, should be chosen. The undulation must be soft and in wide rolls. But this effect of softness should, in fact, be given



Jabot and new waistcoat belt—Vogue Points From Paris.

to the whole coiffure. If fillets are used, the parts of the hair between the bands are puffed out, and thus given a loose and careless appearance. Some women are using a band of ribbon to draw through their hair. This is a good method of supporting the hair and holding the strands in place, and it has besides a very pretty effect, especially under hats.

New fancies in furs appear constantly. The long scarfs of mousseline de soie plaitings alternating with bands of fur are charmingly graceful. More dressy and softer than the fur stoles, they are also far handsomer than the scarfs of plain silk lined with fur. In all cases the muff is carefully matched.

Ermine, seemingly striped closely with narrow lines of mink—for the mink is raised above the surface of the ermine—and with tiny miniver tails dotting the white stripes, is the sumptuous lining used for a great, loose burnous in snow-white silk cachemire. This is worn draped over one shoulder to show the wonderful lining, and it is further trimmed only with a rich, plain white ermine collar encrusted with Venetian lace, and with solid raised gold bullion flowers.

Novel garniture of chenille grapes—Vogue Points From Paris.

There is a rumor that certain thrifty landowners in Europe have set mole traps on their large country estates. Moleskin, as a fur, is certainly very much à la mode, and by the use of these traps some fine skins can be obtained. Many Parisiennes, famed for their superb furs, do not scorn to use the modest mole. La baronne Henri de Rothschild, one of the best dressed women in Paris, was seen recently in a long redingote, entirely of moleskin, crossed in front, with deep revers, a pointed train in back, and flat sleeves with deep cuffs—a most entrancing creation.

The large muffs of beautiful furs, ermine, chinchilla, sable, are lovely in line. There are others which are more fantastic. Those made to match the hat, of cloth, velvet or marabout, are, however, so prettily trimmed that they almost equal in beauty the richness of fur. In their large proportions they resemble the muff seen in the charming picture, La Femme au Franchon, that portrait by Mme. Vigée-Lebrun of Mlle. Lenormand, the celebrated fortune teller of the eighteenth century, which engravers have never ceased to reproduce.

The latest novelty in hatpins is the natural rosebud or half-blown flower, which, by some wonderful process, is transformed in all its perfect beauty of form and color into an imperishable substance. Nestling in the fur or foliage of a smart hat, they add the newest touch of elegance.

REVERSE VIEWS OF THE SMART FASHIONS FOR LIMITED INCOMES

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

Everyone should know of a small shop in one of the side streets where is offered a fascinating collection of imported novelties for Christmas gifts. To wander about among the showing is like being transported into the bazaars of Austria and Switzerland. Brasses, potteries, carven wood toys, and a thousand and one importations, not to be found anywhere else in the city are exhibited in great variety. It is just the place in which to pick up inexpensive, odd and amusing knick-knacks for Christmas festivities, and stockings filled from this source will be more than ever delightful. For cotillion favors also there is a wide choice. And instead of sending an insipid and meaningless Christmas card, one may find here some trifle costing no more, yet sure to give real pleasure because of its originality and cleverness. The head of the establishment goes abroad every year himself and makes his collection, choosing largely from small towns where other dealers seldom penetrate. Many of the articles are from his original designs.

PENDULUM TOYS

Unique and highly amusing is the pendulum duck illustrated in the first sketch. It is a Saxony toy, hand made and hand painted, attached by a wire to a weighted spool. When placed on the edge of the table it wobbles about on its feet in a most engaging manner. Monkeys also come in this guise. Price 60c. each.

MOVABLE DUTCH DOLLS

These (No. 2) are of Dresden china in delicate tints, and are jointed so that the skirts sway in a dancing motion, and the little heads nod from side to side. Goose girls are to be had in the same ornament. Small sizes cost $1.75; large sizes, $2.25.

MINIATURE FLOWER POTS

Wee jardinieres of Dresden hold diminutive plants of various sorts, exquisitely reproduced and tinted. A pink rose is illustrated in the third sketch. The little pots are decorated in flowered designs, and one may have forget-me-nots and tulips as well as both pink and yellow roses. As souvenirs at luncheons or dinners, as table decorations for children's parties, or as furnishing for dolls' houses, these plants are suitable. Price 50c. each.

PAINTED NEEDLE CASES

The dapper dude represented in the

fourth drawing is one of the best of these cases, carved from wood, painted to represent various personages, and opening to hold needles. Such a nice fitting as this makes for a sewing box. Soldiers, burgomasters and prelates are included in the list, the price being 35c.

CHINA LADY BELL

The fifth illustration shows a dainty bell in green and white Dresden, for boudoir or dressing table. The costume and coiffure are fetching, the spreading skirt forming the bell, the dangling foot the clapper. Price $1.

PIG PITCHERS

Chunky small cream pitchers in brown Austrian pottery are selling fast, as their pastoral decorations, always with a number of fat, white pigs in the foreground, are very taking. They sell for 50c.

SEWING CABINETS FOR THE TABLE

The hight of these is about 15 inches, and they are copies of the large folding cabinets that stand on the floor. The miniature ones are most useful and stand upright on the sewing table, taking up little room, but holding on the two sides all that is necessary for one's work. The frame is a stained wood, and any color cretonne may be had as upholstering. The outside is covered in the material, stretched tight and put on with large-headed brass nails. Inside there is a folding shelf, pockets for odds and ends, rods to hold spools, pincushions, etc. Nothing more compact and practical can be imagined, and the price, in the size mentioned, is only $1.50. The full-sized cabinet, with cretonne-covered frame, costs $3.85.

NEW NIGHT LIGHTS

The tapers, which burn from seven to eight hours, are held in small claret glasses in pressed designs, and come at 10c. each. Extra candles cost 25c. the dozen. These lights may be used for decorative purposes in holiday festivities. Placed behind clusters of flowers or plants, the effect is excellent.

SEALING WAX CANDLESTICKS

in brass, with any color candle, cost 15c. each.

HAT-SHAPED BASKETS IN BRASS AND COPPER

come in a number of sizes, and are graceful in shape, and so good for holding holly or mistletoe. Hanging from doorway or chandelier by the long, curved handle, they will give a most festive air. Medium ones sell for $1.50; larger sizes are priced accordingly.

BARGAINS IN CLUNY DOYLIES

This lace, made by hand, is offered in finger bowl doylies at remarkably low prices; either solid lace or with linen centres at 25c. each. The centrepiece to match, measuring eighteen inches across, linen at the centre, costs $1.25. A set of these makes an acceptable gift of excellent value.

SMALL BRASS JARDINIERES,

round and shallow, with three claw feet, sell for 35c. A dwarf plant will grow well in one.

STAMP BOXES,

square in shape, of either brass or copper, with two inner partitions, cost 35c. each.

GERMAN WHISKEY FLASKS.

For the men, these imported flasks are amusing, the designs painted on plain, clear glass being clever caricatures and grotesque figures, done in bold, bright colors. For them the price is $1.50. The screw top is nickel.

IVORY LUCK CHARMS,

hand carved as tiny elephants, cost 25c.

ORIGINAL HANGING FLOWER HOLDERS

Egg-shaped, with an open top, these new flower baskets of hammered brass, either bright or dull finish, hang from three chains, which pass through a loop on the top edge. These are very reasonable, costing only $2 to $2.85 for large sizes.

SQUARE JARDINIERES,

of German pottery, in cretonne patterns, a white ground, sprinkled with flowered designs in color, sell for $2. There are ball feet at the corners.

MOSAIC FRAMES

in small sizes, and a number of shapes,

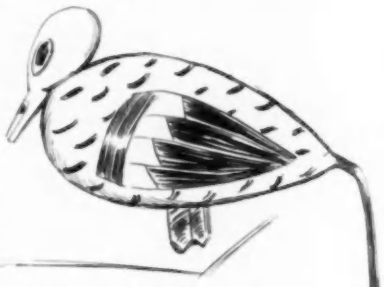
round, oval, oblong and square, with gilt backs, sell for $1. These are importations, of course, like almost everything else at this shop.

ANTIQUE GILT MIRRORS

are copied in miniature for $3.85. The hight is about twenty inches.

AUSTRIAN CHINA

For country houses and studios there is nothing more attractive than Austrian china, a lovely selection of which is to be found at this shop. The ware is durable and substantial, without being coarse, and the designs are artistic in coloring and treatment. A tea set is shown, three pieces—tea pot, sugar bowl and cream pitcher—in which green foliage, backing dull blue cherries, is mounted on a cream background. This costs $2.50 for the set. Separate pieces of the same make are procurable, with a stunning pattern in golden oranges against green, with just a touch of blue. A coffee pot in this pattern sells for $1.50, a cream pitcher for $1, and cups, plates, etc., in proportion. The shapes are thick set and full in outline.



FANCY BAVARIAN CORKS

are to be had in a variety of designs, floral and animal. These are carved by hand and painted in brilliant colors. The prices are 60c. and 75c.

EXTENSION BOOK RACKS,

in Mission style, sell for 60c. On either upright end there is an illuminated shield.

METAL ASH RECEIVERS

come in well as just a remembrance from the Christmas tree or to fill up the stocking. Grotesque forms and faces are shown on these in different tintings. Price 25c.

SANDWICH TRAYS

of braided fancy straw are something out of the ordinary, and useful in many ways. These are circular, with an upstanding edge, and cost 85c.

HYGIENIC BEDROOM SLIPPERS

Countless people suffer from poor circulation, which causes both cold and tender feet, maladies which are aggravated and increased by footwear that is unhealthy and unhygienic. Leather inner soles and cotton linings to shoes conduct the moisture of the foot and allow the natural heat to escape. A certain make of shoes does away with these disadvantages, being lined in wool, with an inner sole of felt. These materials do not conduct the heat out of the shoe, and keep the foot dry by absorbing the perspiration. Nor do sole and lining become hard and stiff from perspiration acid, as in the case of more generally used linings. The felt used is elastic, springy and without odor. The lining is a fine grade of French flannel. Noiseless leather soles are used in all slippers and house shoes. A practical and pretty slipper for bedroom use comes in red, pink, light blue, gray, purple, brown and black felt, threaded at the top with satin ribbon to match, and with a silk pompon on the instep. Price $1.50. Plain toilet slippers, in black only, with a common-sense toe, the sole and upper entirely of felt, cost $1.40 the pair. A moccasin in seven different colors, including light and dark blue and lavender, sells for $1.25.

THE LATEST FASHION IN BLOUSES

FROM FORSYTHE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 981

MARY ELIZABETH AND HER CANDY KITCHEN

A PLAIN TALE OF INITIATIVE, INVENTION AND INDUSTRY

A Few years ago a small girl made candy for her mother's guests, assuring them with great seriousness that it was "just as good as Huyler's." She made candy because she loved to do it. To-day, at the head of one of the best known candy concerns in the country, Mary Elizabeth still loves to make candy, and thinks it the greatest fun in the world, her chief aim and enjoyment in life being to make her candy as good as possible.

Mary Elizabeth has built up her business herself, with the help of her mother and sisters. When she was fifteen the family fortune was swept away through unfortunate investments, and, as the oldest child, she was obliged to "do something." This something proved to be the keeping of a small shop in the suburbs of Syracuse, N. Y., on a remnant of the family estate. Over the shop door was a sign bearing her name: M. E. Evans. The commodities sold were groceries, meat and drugs, which Mary Elizabeth purchased herself. The youthful proprietor of this shop had the distinction of being the youngest merchant in the United States, and was still in short skirts, with her hair in pigtails. When she was not selling pork chops and pickles over the counter to the Poles and Swedes of the neighborhood, she was to be found in the back room of the shop, engaged in her favorite occupation of making candy. Two afternoons of each week she visited some of her mother's friends, to deliver to them boxes of this candy. Written across the top of each box, in her large, girlish hand, were the words, "Mary Elizabeth's Home-Made Candies." The candy was delicious and was appreciated by her customers.

In about a year Mary Elizabeth was obliged to give up her little shop, where she had received valuable business training, and devote her whole time to making candy. Her next venture (and Mary Elizabeth had absolutely no capital except what she had made for herself) was to establish a booth in the lobby of a business block in Syracuse. This booth, or candy case, had the artistic quality that is evident in all Mary Elizabeth's work and surroundings. As she could not spend her time at the booth in serving customers, she put up a sign, "Help yourself and make your own change from the till." While her faith in the honesty of mankind was not entirely justified by the results, the success of the scheme was immediate. Everyone was anxious to try the new candies in the attractive booth, which was soon a popular feature of the town. Occasionally a bad boy took advantage of the invitation to help himself, and a slight supervision of the booth was found necessary, but the system was kept up, and the booth maintained until a few months ago.

THE PACKING ROOM

Mary Elizabeth's candy began to gain her a reputation, and since then her progress in the business world has been a rapid one. Her candy is sold now from Maine to California, but though the output is so materially increased, her methods have not changed. The candy is still made in Mary Elizabeth's kitchen, with all the care and attention to hygiene and cleanliness that is found in any well ordered home. The candy kitchen is partitioned off into small rooms by means of creamy white lattices, supported by tall posts. The packing room, however, has thick walls and is insulated so that an equable temperature is kept summer and winter. In one room Mary Elizabeth's printers are turning out labels and box covers. Another room is used as a retail shop. Boxes, baskets, and favors are displayed in show cases, and there are latticed windows. Everywhere are pretty maids in white frocks and aprons, rolling chocolates, packing boxes, or tending immense copper kettles that give forth delectable odors. Quiet prevails. There is neither confusion nor hurry, everything going along with apparent smoothness and ease.

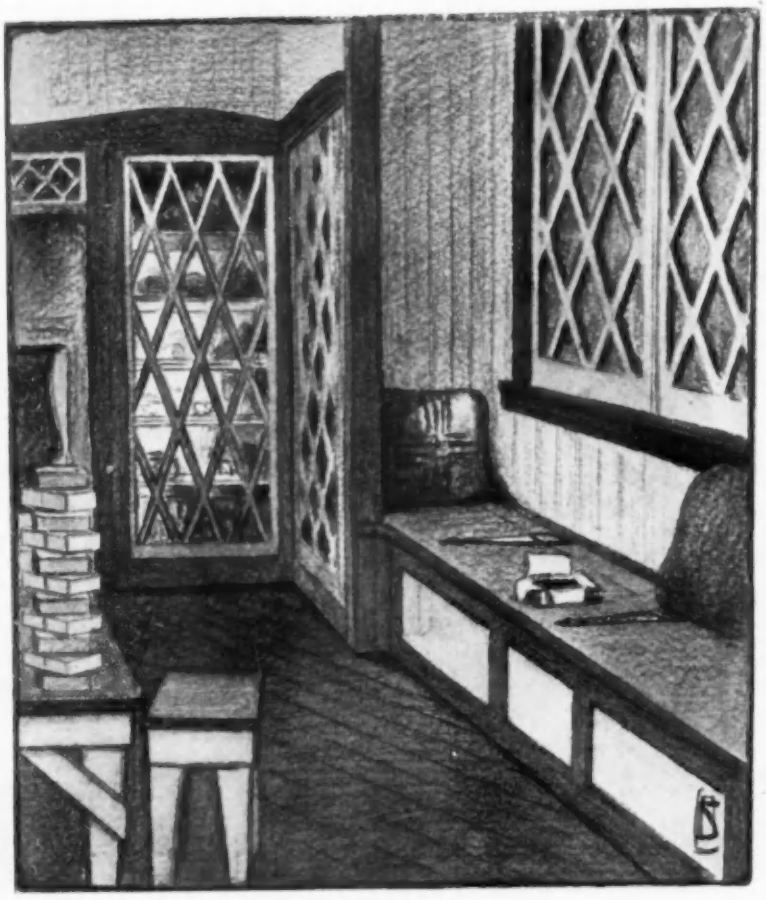
Simplicity in everything is the business watchword. After various experiments, a simple white box has been decided on for all the candies, excepting the nut taffy. Pure white seems the cleanest and most appropriate color. Mary Elizabeth's signature and portrait are printed on each box in brown, with perhaps a touch of red. Home-made and simple qualities are sedulously kept in the candies. Each new recipe is tested in a family conclave, and is argued over as earnestly as if it were an affair of state. The approval of the public is the final test, and is anxiously awaited.

Mary Elizabeth, her mother and sisters supervise the work and lend a hand if necessary, but they have trained workers who know perfectly the family methods and can be trusted to attend to their own departments.

A machine for wrapping molasses taffy is the most recent invention of Henry, the boy of the family. Two girls are now employed to do the work that formerly required twenty. The taffy, spread out in a large mass on a tray, is moulded by the girls into a long, worm-like shape and is fed rapidly into the machine. The machine, which is rather small, painted a bright red, and made up of various cogs and wheels, takes the candy, champs it into small pieces, separates the pieces, and rolls them up in oiled paper, which it then twists and cuts, finally dropping the finished product into a basket. It goes about its work like an ingenious little red devil, and turns out one hundred and fifty pounds of taffy in something less than three hours. Mary Elizabeth has had several orders for this machine from candy manufacturers. She intends to manufacture the machine herself, an ambitious determination which surprises none of her friends. Another of Henry's contrivances is a large, circular table with two tiers. It revolves slowly as twenty girls stand around it, and twenty boxes of assorted bon-bons are packed in one revolution. A large knife once used as a paper cutter is adjusted to cut caramels. A small wheel at one side is used to move forward the sheet of caramel paste. While so simple that it seems useless to patent it, this arrangement makes the best caramel cutting machine that Mary Elizabeth has been able to find. Another device that is intended to make work easy for the candy makers is the elevation of a candy kettle to a small platform, reached by a flight of steps. Girls are employed exclusively in this kitchen, and the lifting of heavy kettles is too difficult for them. The kettle is raised to its post by a lever and pulley, its contents are churned by an iron-armed mixer run by a water motor, and when sufficiently stirred, and cooked by a steam jacket arrangement, are poured down a shaft for further manipulation below.

An interesting experience is to go into the packing room, and to be told to help oneself at the big trays covered with chocolates and bon-bons. Champagne baskets, tied with big bows of ribbon, are sometimes used to send out candies in.

Mary Elizabeth's latest undertaking is the building of a house that will be made really, if not literally, of candy. It will embody her ideas of simple living and of decoration that is useful as well as decorative. It will be built on the slope of a hill, of concrete blocks, and will grow gradually, as she has time and money to work out her theories as to outdoor sleeping rooms, big fireplaces, and convenient contrivances for cooking. It will, of course, have its own candy kettle, where Mary Elizabeth can test immediately any inspiration that may come to her on her chosen craft of candy making.



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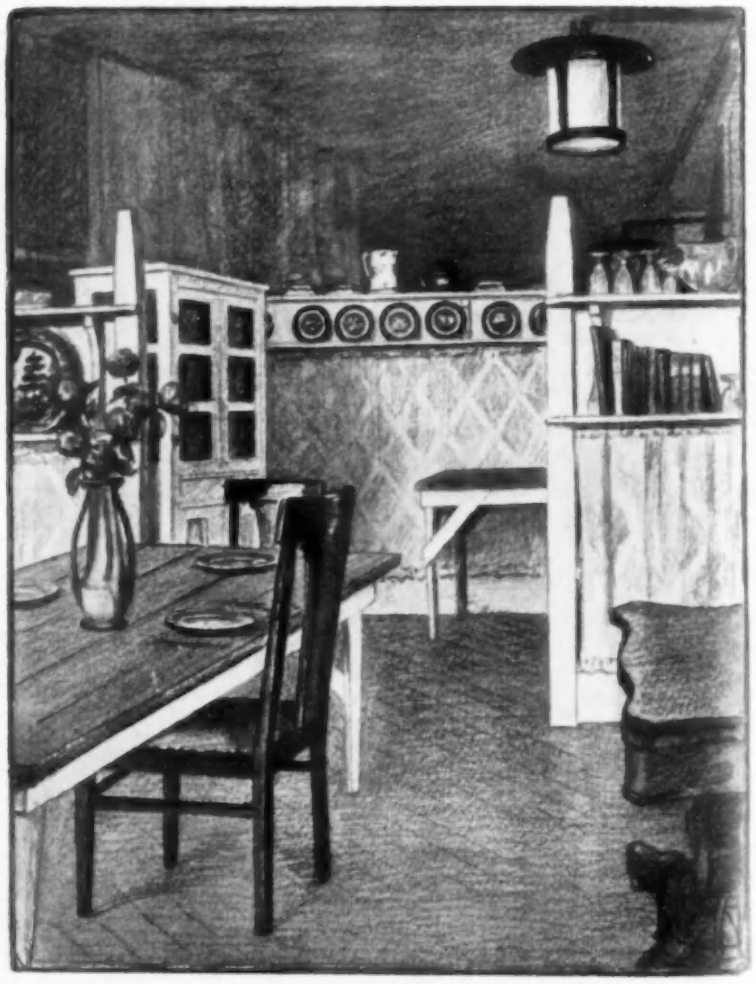

FAMILY LIVING ROOM AND KITCHEN

ROUND THE FIRE STORIES. By CONAN DOYLE. MCCLURE COMPANY. $1.50.

EDgar Allen Poe is plainly enough the literary father of Conan Doyle, as of nearly every other writer of effective stories dealing with mystery and with crime and its detection. The stories in this new volume are strongly marked with the characteristics of Poe and with his method. Dr. Doyle employs the same minutiae of detail as to place and time, describes scenes and characters with the same cool, dispassionate care, and interests his readers in the opening paragraphs of every story by a sort of smiling assurance which seems to promise first-rate entertainment. Sir Conan lacks Poe's depth, and he has caught not the finer subtleties of Poe's style, but rather his superficial manner, which is that of a very able police reporter, tempered by taste, skill and knowledge. The stories even in title slightly suggest Poe. The Beetle Hunter recalls The Gold Bug; The Brazilian Cat, The Black Cat; and one cannot help thinking that some echo of the elder story teller in the mind of the younger begot the title The Usher of Lee House School. Sir Conan warns us in his short preface that these stories are the grotesque and terrible, such as one might read around the fire upon a winter's night. They are, of course, not for children, but they are likely to furnish a special form of amusement for many grown-ups.

WEEPING CROSS: AN UNWORLDLY STORY. By HENRY LOGAN STUART. DOUBLEDAY, PAGE AND CO. $1.50.

Mr. Stuart's story is something of far higher quality than the host of historical novels recently issued from the American press. Historical it is, and upon somewhat conventional lines, for in accordance with the well recognized rules of the game, the tale is cast in autobiographical form and is provided with the proper paraphernalia of prologue, preface, and the usual pretense of a seventeenth century manuscript unearthed by the "editor." Those who like just that kind of foolery will not find the author's device for obtaining a realistic historical atmosphere over-tedious. For our part we incline to the opinion that a man so able as Mr. Stuart to deal with primal human feeling might well come out into the open, discard the adventitious aid of archaicism, waste none of his native strength upon the elaborate simulation of an age the truth of which he may or may not have recaptured, and exercise to the full his unusual powers upon a story of his own times.

Be that as it may, Mr. Stuart has made a tale that can well stand alone with the ablest novels of the day, deal they with our own or with other times. It is also to be allowed that he has made a most fascinating and convincing picture of New England in the middle of the Seventeenth century, and that the agreeably archaic dialect which he has chosen in no wise impedes the movement of his tale. It is the central conception, however, and the display of real human creatures that give life and force to this book. No one has undertaken with such success to show us the life-long influence of an early ascetic training upon a man who turns soldier and meets with courage and address the hardships of the New England wilderness. The autobiographic hero is bodied forth with the utmost fidelity to the author's conception. Colonel Fleming is a fine character brilliantly portrayed and admirably contrasted as a Puritan with the Jesuit hero. As to his daughter, the chief woman of the plot, she is live and clear in every limb and feature, a singularly successful study of an unusual type. The minor characters are done with care and effect, and the whole life of the time is recreated with picturesque charm. Mr. Stuart's book is not written for the nursery, but for grown men and women, and it is worth much more at their hands than a mere hasty reading.

BOOKS FOR YOUNG PEOPLE

FRances Hodgson Burnett has added another diverting fairy tale to the series "as told by Queen Crosspatch," under the title of The Spring Cleaning (Century Co.). The attractive little book is daintily illustrated in color by Harrison Cady.

Dr. George Macdonald's The Princess and Curdie furnished rare pleasure to some of us when it first appeared over twenty-five years ago. Last year the publishers of this volume (J. B. Lippincott Co., $1.50) issued a handsome new edition of The Princess and the Goblin, the companion story by the same author, and the cordial reception accorded the earlier reprint will no doubt be repeated in the present instance. The volume is prettily decorated and has twelve illustrations in color by Maria L. Kirk.

Santa Claus and All About Him (Frederick A. Stokes Co., $1.00), by E. Boyd Smith, like its highly diverting predecessor, The Story of Noah's Ark, by the same author, has been both written and illustrated by Mr. Smith, who does most excellent work in the dual capacity of author and artist. One of the remarkable things about the text of the Santa Claus book is that it gives satisfactory answers to all of the average child's questions in regard to the cheery saint. The sixteen full-page illustrations in color are replete with drollery as well as with imaginative charm.

The Elm Tree Fairy Book (Little, Brown & Co., $1.50) is a collection of the favorite wonder tales of many nations, edited by Clifton Johnson, who has endeavored to retain the essential charm and flavor of the originals, while carefully eliminating all the details of lies, cruelties, bloodshed and suffering. The editor means well, no doubt, but in our opinion there should be a law against the publication of expurgated editions of the fairy classics. The illustrations by Le Jaren Hiller are spirited and droll.

Children will be so delighted with Thomas Nelson Page's account of Tommy Trot's Visit to Santa Claus (Charles Scribner's Sons, $1.50) that the worthy old saint may just as well be prepared to entertain a small army of guests this season, notwithstanding the fact that he is sure to be mighty busy on the eve of his annual gift tour. However, Santa Claus will no doubt be able to provide diversion for a crowd of youngsters without interruption to his own important affairs, just as he did in the case of Tommy and his friend Johnny—that is, by sending them all off in a sledge ride to the North Pole. Victor C. Anderson has furnished some tasteful illustrations in color.

Little Miss Quixote, by Robert Haymes and Dorothy Rose (Longmans, Green & Co., $1.50), is a charming story for girls who confess to a yearning for brave knights and the days of chivalry. June, the seven-year-old orphan heroine, lived with two very prim maiden aunts, who were sadly shocked by the child's openly expressed admiration for King Arthur and the Knights of the Round Table. To make up for the spinsters' lack of appreciation, however, Nan, the nurse, proved most sympathetic in her rough way. One day when June happened to be locked up in the attic for doing something desperately naughty, she came across an old copy of Don Quixote, and then nothing really mattered in the whole world except the Knight of the Rueful Countenance, whose inspiring example June henceforth sought to emulate in her daily life—with what success is entertainingly set forth by the authors. The book is prettily illustrated by H. R. Millar.

Perhaps it is possible to have too many volumes of poems for the nursery, but A Treasury of Verse for Little Children (selected by M. G. Edgar. Illustrated by Willy Pogany. Thomas Y. Crowell & Co. $2.50) is a welcome addition to the growing number of such volumes. Some old favorites are here, along with a good many poems both old and new that are not yet hackneyed to childish ears. There should be an absolute international law requiring that every such anthology contain "The Night Before Christmas" and James Hogg's "That's the Way for Billy and Me," and it is pleasant to find both of these in this collection. The illustrations by Willy Pogany are well drawn blacks and white, with a very pleasing full page frontispiece in color. The cloth cover with gold tooling and decorations is agreeable. In form the book is a square quarto of about 250 pages, well printed in large leaded type upon smooth paper not highly calendered.

Clara Murray, author of The Child at Play and other books for the young, gives us now through Little, Brown and Company, of Boston, an attractive little volume of selections entitled Story Book Friends. The book opens with a few light sketches by the author reminiscent of characters in some of her earlier books. Then come the selections in prose and verse from the writing of such favorites as Laura E. Richards, Helen Hunt Jackson, Katharine Pyle, Mary E. Wilkins, George MacDonald, Stevenson, Christina Rossetti, and four or five others. The illustrations in color show the influence of the French illustrators, and are very agreeable, while those in black and white are lively and well drawn.

Sir William S. Gilbert has conferred a great favor upon a new generation by making for young folks a prose story of his most popular operetta under the title of The Pinafore Picture Book. This title might mislead one to disprize the text, which would be a pity, for there is not a line of it from the charmingly humorous preface to the picture of the gaping gentlemen at the end which is not altogether delicious reading. In fact the author, whom one thinks of as the deftest of English verse makers, appears here as master of a delightfully easy and seductive prose. As to the illustrations by Alice B. Woodward, they are as charming as the clever line and delicate color can make them. This is a book to delight the eye and to solace the mind, and the man who grudges the $2 asked for it by the publishers, The Macmillan Company, is a miser and a curmudgeon, altogether undeserving to be the father of such young persons as author and illustor have so admirably striven to please.

Dame Courtesy's Book of Guessing Contests (A. C. McClurg & Co., Chicago, 50 cents net) by Ellye Howell Glover, is a volume of about 150 pages with conundrums, botanical, historical, biblical and other puzzles to the number of many thousands, all designed to help young folk while away dull winter evenings. It is just such a book as a village hostess might find a godsend when she was giving a party to girls and boys in their teens. We note an error on page 70, where John Adams instead of Jefferson is named as the first president inaugurated at the city of Washington. Curiously enough the author says correctly on the same page that Washington in his second administration, and John Adams were inaugurated at Philadelphia.

Ralph Henry Barbour, whose books for young folk in their teens have wide popularity, has written Harry's Island (The Century Company, $1.50), a tale having to do with pleasant adventures in the waters of the Hudson river. It should be known that the Harry of the island is not a boy but a girl. As to the island, it is placed in the Hudson, and it is the scene of many agreeable doings. Mr. Barbour's young people habitually talk like real persons, and their adventures, however stirring, are never too serious a tax upon credulity. Wholesome outdoor life, and sensible boyish activities are the things that lend charm to this book as to its predecessors. C. M. Relyea contributes many illustrations the best of which have great charm, especially in the figures.

Sidney at College (Little, Brown & Co., Boston, $1.50), is one of Anna Chapin Ray's international romances for young people in their late teens. The author takes pleasure in contrasting things in Canada with things in the United States, though not in such fashion as to give offense to either country. By way of concession to provincial prejudice she introduces a nobleman into the story, but he is thoroughly amiable and sufficiently democratic. Smith College is the scene of Sidney's academic career, and special features of that institution are effectively introduced into the story. It is the distinction of Miss Ray that she knows how to create characters of the college going age, and to make them speak and act with the natural quality of their kind. There is plenty of easy dialogue in this book, and sufficient simple incident for sustained interest. The illustrations of Harriet Roosevelt Richards are well drawn and interesting.

Mrs. Kate Douglas Wiggin, and her sister, Nora Archibald Smith, have made the selections for Tales of Laughter, A Third Fairy Book, being a new volume in McClure's Library of Children's classics, the numbers of which sell at $1.50 each. These stories, nearly one hundred and fifty altogether, come from various sources, English, French, Spanish, German, Russian, Celtic, Italian, East Indian, American Indian, Scandinavian, Japanese and Chinese. Some are familiar, such as Rumplestilskins and others of German and Scandinavian origin, while many are such as have not yet found their way into the nursery. Most of the stories are told with a sort of breezy brevity, and few are without the touch of humor justifying the title of the volume. The style is simple, but the stories are not quite such as the youngest readers can digest without help. They are well suited for reading aloud, by grown folk or older children to the little ones of eight or nine years and under.

That industrious editor Andrew Lang, having edited fairy books of a great many colors, now gives us in the Fairy Book Series of Longmans, Green and Company, The Book of Princes and Princesses containing fourteen stories of real royal personages, which stories were written by Mrs. Lang to please her husband, out of many history books and volumes of royal biography. Napoleon opens the book, and Mrs. Lang tells his story to the fall of Toulon when he first attracted attention and definitely began the most amazing career in the history of the modern world. Napoleon's son, the hapless King of Rome, occupies the next thirty pages, and there follow tales of a dozen other royal men and women from the lion hearted Richard of England and the thirteenth century Hacon of Norway, to Maria Theresa and the little Princess Henrietta, daughter of Charles First, born at Exeter during the siege of that city, and carried away on the back of a noble lady who had disguised herself as a peasant. These are good stories well told, and valuable as an introduction to the study of history by young folk. The book is uniform in binding and general style with the other volumes of the series, having eight colored plates, and many well drawn pictures in black and white. It sells at $1.60 net.

Everett McNeil's The Boy Forty-Niners (The McClure Co., New York, $1.50), is concerned mainly with the adventures of a company taking the overland route to California fifty years ago. Of course there are adventures, plenty of them, but there is no bad language and not much bloodshed. There is also a good deal of genuine humor some of it supplied by a runaway negro boy. Indians, grizzlies, buffalo, elk, and other wild creatures, brute and human, help to furnish adventure. The young folks with whose long journey the book is concerned are wholesome, natural, gently bred children of various ages, and their elders are what the parents of such children should be. The book will interest boys and girls from eleven to sixteen years of age, and will give them a pretty true notion of a picturesque phase of American life.

A singularly attractive and human story for girls is The Adopting of Rose Marie, by Carroll Watson Rankin (Henry Holt & Co., $1.50). It is a sequel to this author's Dandelion Cottage, and has to do with the same engaging quartet of bright little maids that figured in the earlier tale. Jean, Marjorie, Mabel and Bettie were wont to borrow babies (that is, if the parents were willing, which, alas! was not often) in order to lend a touch of realism to their favorite game of "Mother." One day they secured with joy a stray baby, which didn't have to be returned, for obvious reasons. The story is full of humor, and proves how fortunate one is, in some instances, to have four mothers instead of only one. Mrs. Florence Scovel Shinn has contributed four of her characteristically droll illustrations.

SEEN ON THE STAGE

SALVATION NELL

JUst how far realism, sordidness and vileness should be portrayed on the stage is a question which is getting nearer the answer every day. We have had such plays in former years, but this autumn brought quite a crop, and recently another branched from its roots to sprout as far as possible before being killed off.

Salvation Nell is the play, and it was given its New York premier at the Hackett Theatre in mid-November, with Mrs. Fiske in the title role. Those who go to see this play will be impressed with the star's fine acting, and that of Holbrook Blinn and several others of a large and exceptionally competent cast. They may like parts of the play, but, as a whole, the chances are to the contrary. For once it would seem that Mrs. Fiske had let her usually accurate judgment slip away from her, but though her lifelike and powerfully contrasted acting atones for much, she is carrying a handicap which seems dangerously heavy.

Edward Sheldon, the author, who is only twenty-two, has undeniable talents. His imagination is vivid, he has transcribed for the stage with remarkable exactness, and he has hit things squarely with a daring and frankness which indicate his calibre. But he shows deficiency in stage technic, and, moreover, he has held up the viciousness, the truly awful side of unfortunate low life in New York in a manner that makes it stand out so prominently that the moral effect, for which he strives, is wholly overshadowed and becomes almost an incident.

You are thrust into the midst of slum scenes and incidents almost before there is a chance to gasp, and to the end it is trouble, misery and heart-wrenchings. Salvation Nell, shown first as a poor, betrayed scrub-woman, is cleaning up the floor in a bar-room where a group of ruffians and desperate men are gathered. There is a row outside, and the men rush to the spot of excitement. A pal of Jim Platt, a brutal thief, murderer and what not, who owns Nell, tries to kiss her just as Platt enters the door. Jim kills the man and is sent to prison. This brings the first change in Nell's life. She is pulled two ways, toward right and wrong, but she chooses the Salvation Army, and when Jim Platt returns from Sing Sing, eight years later, he finds her changed. There is a strong scene between them—in this Holbrook Blinn gives a tremendously realistic impersonation of a low, desperate character—showing the woman struggling with her love for this beast of a thing called a man, who is doing his utmost to drag her back again to his own terrible level. He is going, that very night, to commit a crime. Nell pleads with him, takes hold of his clothing and, as might be expected, Platt strikes her in the face. Such creatures of the male sex do this, and Mr. Sheldon has made his characters true to life.

In the concluding act a series of pictures is shown which will enable many so inclined persons to do their slumming seated in the chairs of a theatre. The stage shows the door of the Salvation Barracks in a crowded tenement quarter, where there are further pictures, brawling, swarms of jostling women, peddlers and children. It is a terrible, if truthful picture. Out of it comes Nell, who first prays and then bursts into a harangue to the crowd of curious, insulting wretches. Jim Platt is there, and, dropping a coin into the tambourine, he meekly follows Nell into the hall. The play ends here, the author's intention being to show that even in so depraved a character there is still a spark of something left which love can seize and save.

IRENE MOORE

Miss Moore plays a leading role in Blue Grass, a new Liebler production which was recently at the Majestic Theatre.

THE SICILIAN PLAYERS

IT will be a long time before New York play-goers are treated to thrills of such keen-edged character as those provided by the Sicilian Players, who began an engagement at the Broadway Theatre in November. In many respects these dark-skinned people from across the seas differ from the average brothers and sisters of their profession. In two particular respects—the portraying of unbridled animal passion and furious, hysterical anger—these newcomers stand out as unique and unapproached. Mimi Aguglia and Toto Majorana were the particular two who played the roles which gave them full opportunities to display all they felt and knew in the delineation of these thrill producers named, and they made matters so realistic, in the moments of climax, that many persons in the audience shivered.

Judged from a single performance, the abilities of the Sicilians do not measure particularly high in point of mere dramatic art. There is wanting the finish, poise, subtlety and smoothness of playing, which we are accustomed to recognize and expect as necessary factors in the equipment of players entitled to first rank. There is no clear display of the workings of the human mind in what is done by Mme. Aguglia and her chief associates, but this, evidently, is not viewed by them as a matter of such prime importance as we consider it. With them it is crescendo to forte and diminuendo to piano, whether it be rage, hate, passion or any other form of human feeling which is locked within the breasts of these sensitive and emotional people, and which they are denoting. They go in for big, tempestuous effects, and there is no denying that they get them. Probably we, of this country, are temperamentally unable to fully appreciate and sympathize with such outward displays of excessive emotion, and, doubtless, on this account our standard of measurement can but be somewhat biased because we are accustomed to seeing greater repression, even when strong emotional scenes are being played, by actors and actresses whom we acknowledge as leaders in their art.

MINNIE MADDERN FISKE

Mrs. Fiske is appearing in Salvation Nell at the Hackett Theatre.

Malia, which was the play chosen for the opening night, and which will be given again during the engagement here, is a tragedy combining all the passions known. Fear, hate, jealousy, primitive animal love and all are painted in by the author, who has written without special apparent technical knowledge, but who uses his brush with large, bold strokes, dipped liberally in every possible assortment of color. A young woman, Jana, engaged to marry a man whom she does not love, secretly nursing a violent passion for the accepted suitor of her sister, is the pivotal figure of the tragedy. Nedda, the favored sister, showers tenderness on the sulking Jana, who is thought to be under the spell of witchcraft. The kinder she is the more intense becomes the anger of the struggling Jana. Every power known to the simple-minded peasants is called into aid on Nedda's wedding day to restore Jana to normal mental attitude. Prayers, physicians' services and other methods are used in the endeavor to stop the moanings and outwardly shown sufferings of Jana, all to no purpose. Suddenly she lets loose the passions which have been consuming her, and in a scene which for violence of passionate display has never been witnessed here, the woman hurls her friends from her and goes through a series of throat clutchings, tearing of hair, and shrieking which causes the chills to run unpleasantly over her hearers' flesh. As she rolls about on the floor Jana seems hardly human. And a moment after, when the curtain had been raised, Mme. Aguglia appeared, bowing and smiling, in as calm a frame of mind as the merest child. It was marvelous to observe the quick and easy reaction from the mental storm, through which she had passed, to a placid state of being.

In the concluding act, another terrific scene was played, with Cola, Nedda's affianced husband, and Ninu, who was to marry Jana, locked in a death struggle, carried on in the presence of a throng of spectators, which terminated when Ninu—played by Toto Majorana—snatched a razor from a bystander and cut the throat of his adversary. Such vivid realism, brutal and shocking at times, was dazing in its effect and to be fully appreciated must be seen. The future efforts of this band of players are sure to be watched with no small interest.

WILLIE COLLIER IN A PLEASING COMEDY

WOrking in his customary quiet way, Willie Collier stepped firmly into one of the niches of success in his new play, The Patriot, and is likely to remain at New York for some time at the Garrick Theatre. Mr. Collier takes honors not only as player, but also as part author of this latest farcical entertainment. It is so natural, so bright, so truly humorous, and moves along in such straightaway fashion that you are thoroughly pleased long before the play has fairly started.

For once we are shown an Englishman with essentials of saving grace, and when, at the end, he chooses a life in a Nevada mining camp and to be an American in preference to marrying a girl picked out by the uncle who has just died, leaving him $50,000 a year—tacked to the girl—there is a disposition to step to the stage and shake his hand. At the opening of the play, which shows a scene in the log cabin of the Americanized hero, who owns a gold mine, there is threatened difficulty with the workmen, who have had no pay in six weeks. In the moment of his greatest trial the "Boss" is deserted by all except a girl of the mountains, Nell, who recognizes the metal of the man.

In the midst of the trouble a London attorney reaches the mining camp with the news of the fortune which has been left the mine-owner, and the latter, accompanied by two citizens of the town, departs for the other side. The journey, however, only serves to show him that even the allurement of future luxury—in England—is impossible. It has taken the long trip to show the man that, after all, he is an American. With this discovery comes another one from those left in charge of the mine, that gold at last has been found, and the "Boss" returns to Bull Frog with colors aloft, to find life's future as rosy as a sunset.

Mr. Collier is fitted with one of the most congenial roles which he has ever played. His finished, easy methods and the dryness of his humor never appeared to better advantage, facts which speak sufficiently for the excellence of his individual performance. As for the remainder of the cast, they all do admirable service, particularly Helen Hale in the part of Nell, and Helen Collier Garrick, who is amusing as Bijou Strong.

MUSIC

(Continued from page 982.)

spirit will please the Virgin. Jean steals into the chapel late at night, after he believes all the others have departed, and gives his songs, his tricks and dances before a new image of the Virgin, which has just been created by one of the monks. Coming in on him as he is thus engaged, the prior and the monks are dumbfounded and scandalized. They are prevented from seizing Jean by Boniface, who restrains them, and, all unconscious that he has witnesses, the lad continues in his poor little ways. Suddenly the statue of the Virgin is suffused with a glow of light, and, smiling, her hands are stretched forth to the boy, who, sinking with exhaustion and confusion as he sees the monks, overcome by the miracle, gathering around him, gently expires. It is a touching scene, and it was uncommonly well done.

Massenet has written with real atmosphere, daintily and with fine sense of proper color, although not with any great originality or strength. The music is dainty, placid and in the right tones which the situations demand; orchestrally, however, it is most interesting. Miss Garden sang with effectiveness, because the music is well suited to her peculiar singing talents, and she acquitted herself with distinct credit and added another important role to the several which are now hers. Renaud, as Boniface, was a power, and Dufranne, as the prior, and Vieulle, as the sculptor, did excellent work. Valles, the new tenor, sang creditably the role of the poet, and Campanini added another triumph to his already large number because of his masterful conducting.

EXHIBITIONS NOW ON

New York. Fine Art Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. 12 Dec. to 9 Jan.

Exhibition of artistic lithography. Milton exhibition.

Ehrich's. Early Dutch and Flemish art.

Knoedler's. Paintings by Frederic Remington. Until 12 Dec. Water colors by Louis H. Metcalfe.

Powell's. Oils and water colors by Herbert W. Faulkner. Until 14 Dec.

Print Cabinet. Engravings and etchings of three centuries. Until 1 Jan.

Scott & Fowles. Miniatures by Charles Turrell.

Wunderlich's. Mezzotints printed in colors by S. Arlent-Edwards.

Bauer-Folsom's. Recent outdoor work and a decorative panel, The Ornate Terrace, by Gustave Cimiotte, Jr. Until 12 Dec.

Fishel, Adler and Schwartz's. Paintings of Holland and France by Frank Townsend Hutchens. Until 19 Dec.

Philadelphia. Nineteenth Annual Exhibition of Art Club of Philadelphia. Oil paintings and sculpture. Until 20 Dec.

Pennsylvania Academy of the Fine Arts. Sixth Annual Philadelphia Water Color Exhibition. Until 20 Dec.

Chicago. Art Institute. Arts and Crafts Society. Until 22 Dec.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. Until 17 Jan. and memorial Saint-Gaudens exhibition.

Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

St. Louis. Art Museum. Thirteenth annual traveling exhibition of the Society of Western Artists. Until 26 Dec.

EXHIBITIONS TO COME

New York. Fine Art Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. 12 Dec. to 9 Jan.

Philadelphia. Pennsylvania Academy of the Fine Arts. 104th annual of oil paintings and sculpture. 31 Jan. to 14 March.

Chicago. Art Institute. Thirteenth annual of Society of Western Artists. 5 to 24 Jan.

Pittsburg. Carnegie Institute. Thirteenth annual of Society of Western Artists. 1 to 21 Feb.

SALES AT AUCTION

New York. American Art Galleries. Blackborne collection of rare laces, antique textiles, vestments, jewelry and fans. 10, 11 and 12 Dec., 2:30 p. m.

PAINTINGS BY FREDERIC REMINGTON

Nineteen characteristic pictures by this artist are on view in the upper gallery at Knoedler's. These show not only the familiar Indian and frontier subjects which Mr Remington portrays so well, whether by night, scouting, or returning to camp, the glow of an unseen camp fire shining full upon them, but also some landscapes such as A Pool in the Woods, Pete's Shanty, an attractive study of white birches, etc. The Call For Help, two horses huddled against a fence, beyond which gleam the lights of a house, while two wolves stand ready for an attack, is spirited in drawing and excellently done.

In the lower gallery Mr. Louis H. Metcalfe has some interesting water colors of foreign scenes, including attractive studies of Versailles, three charming views of Como from Tremezzo, a brilliant and effective sunset at Cortina, and views of Venice and Chartres.

PAINTINGS BY CHARLES MELVILLE DEWEY

On 27 November there opened an exhibition of recent work by this artist at the Macbeth galleries. There are but twenty-one canvases, but all are charming. Many of them show the tender tones of dawn, of early spring or summer, and are full of atmosphere, and delicate coloring, but in The Last Gleam, as well as two other sunset pictures we have gorgeous coloring admirably handled, the crimson and gold in which Turner delighted. Night, a moonlight theme, in dark blue tones is in striking contrast to the delicate August Breeze, Dawn, and A June Morning, three other notable canvases.

GOSSIP

A Special exhibition of early Dutch and Flemish paintings is now being held at the Ehrich galleries. These have had the advantage of opinions and authentications from the well-known authority, Dr. de Groot, during his recent visit to this city.

An exhibition of recent work by von Gottschalk was held last week at the Salmagundi Club. This artist, who paints with such delicate charm and poetry, had an interesting group, Italian studies, which were thoroughly characteristic, and quite different in their treatment of familiar subjects. A little group of plaster models was also interesting, showing great mastery of detail, a vivid forcefulness of action, and skill in presenting widely varying types.

The exhibition of representative modern German art, which will be held at the Metropolitan Museum, beginning 1 January, has now been completed by Hugo Reisinger, and the pictures will be shipped from Germany on 15 December.

The second exhibition of contemporary American oil paintings opened at the Corcoran Gallery, Washington, with a private view on 7 December. The prizes have been awarded as follows: First prize to Edward W. Redfield, for The Island; second, to Joseph De Camp, for The Guitar Player; third, to Robert Reid, for The Open Fire; fourth, to Drieseke, for Marcelle.

On the same day there opened a memorial exhibition of the works of Augustus Saint-Gaudens, in the Corcoran Gallery.

Two paintings willed to the New York Historical Society by the late Miss Catherine Wolf Bruce, have now been added to the society's art collection. They are a marine by Thomas Birch, showing the escape of "Old Ironsides" from the British fleet in the War of 1812, and a portrait of Thomas Bruce by Daniel Huntington.

An interesting historical exhibition of artistic lithography, showing the remarkable development of that art, is now on view in the print gallery of the Lenox Library, and will continue for several months. Such artists as Gavarni, Bonington, Raffet, Charlet, Joseph Pennell and Storm van's Gravesand are among those represented. German work from the Avery collection, and English prints donated by Joseph Pennell give a good idea of the work of the early nineteenth century, and the recent French color work, often most unconventional and startling bring it down to the present time. There are also books on the technique and history of the art included in the display.

In the lower hall of the same building a collection of more than 150 portraits of Milton, as well as first editions of all his works are arranged in honor of the tri-centenary of the poet's birth.

Friday of this week will be Varnishing Day at the annual winter exhibition of the National Academy of Design, which on the following day will open to the public at the Fine Arts Gallery in New York. This year's exhibition is being looked forward to with unusual interest, as it is said that both the paintings and sculptures to be shown are of a high order of merit.

At the nineteenth annual exhibition of the New York Water Color Club, which closed at the Fine Arts Gallery on 29 November, about $2,000 was realized from sales. The attendance was the largest in the history of the club, fully twice as many people having visited the exhibition this year as last.

On 25 November the equestrian statue of General Sheridan, by Gutzon Borglum, was unveiled with appropriate ceremonies, in which President Roosevelt participated at Sheridan Circle, Washington. The statue is of bronze and represents Gen. Sheridan in the act of pulling in his horse and turning in his saddle, as if to give a command.

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

NOTEWORTHY EFFORT TO STOP STREET SPRINKLING

A Recent issue of the new series of Our Animal Friends, the organ of the A. S. P. C. A., draws attention to the hazard to horses that results from the sprinkling of wooden and asphalt pavements. It is stated that hundreds of horses are injured daily by falling on wet asphalt or wood, and that within six months no fewer than thirty were so seriously hurt that the Society's agents had to kill them. After appealing for relief to several city departments in behalf of horses and their owners, without avail, the Society was instrumental in having the following ordinance introduced in the Board of Aldermen, and it is here published, so that other cities which are tyrannized over by private sprinkling companies may be encouraged to throw off the yoke. "No person or persons, corporation or corporations shall sprinkle, or flush the surface between the curbs of any streets, paved with asphalt, wood block or other smooth surface pavement, between the hours of 8 a. m. and 6 p. m. A violation of this ordinance shall be a misdemeanor punishable by a fine of not more than ten ($10) dollars, or by imprisonment not exceeding ten (10) days for each offence." As there are about 120,000 work horses using New York City's thoroughfares, to say nothing of those attached to private rigs and those belonging to livery stables, it can be seen that horse owners have a big stake in the abolition of this sprinkling nuisance, and both horses and their owners are to be congratulated that the A. S. P. C. A. has undertaken so vigorous a crusade against this vicious example of a private concern reaping a profit at the expense of citizens and their property.

DISTINGUISHED NOVELISTS ADVOCATE JUSTICE FOR ANIMALS

Maurice Hewlett, the brilliant novelist, has given humanitarians cause for great joy in his clever novel, Half Way House, by making his hero refuse, for humane reasons, an invitation to shoot. He avers that he would as soon kill his sister as shoot a bird, than which, he says, "there is no prettier object, especially when in flight." An increasing number of novelists are presenting the claims of animals, John Galsworthy being especially pronounced in his views on this subject, and it is fortunate indeed for the cause that story writers are taking up the cudgel. Many more thousands of men and women read novels than are reached by the exhortations about kindness to animals, that are prepared and sent out by humane societies and individuals.

OBITUARY NOTICE FOR A CAT

As an indication of the greater esteem in which cats are held now, as contrasted with the sentiment entertained toward them a dozen years ago, was the cable message of the N. Y. Herald to its Paris edition of a three-quarter column obituary notice on the great Puritana, the beautiful white cat that was the ornament of so many shows, and whose prize winnings of medals, cups, ribbons and trophies ran into the hundreds. Few cats or dogs have had the distinction of being made the subject of a long cable message.

REVERSE VIEWS OF GOWNS SHOWN ON MIDDLE PAGE

WINTER BLOOMING BULBS

To have the finest of bulbs blooming in the house in winter is simply a matter of the time, the place, and the bulb. In bulbs, as in dress, the matter of quality is of first importance. One cannot get the best quality of bulbs, including the latest novelties, for a few cents apiece, as they are grown as a commercial business, and are assorted into a dozen or more qualities, according to well-defined specifications known to the trade.

It must be understood that the quality of the flower when in bloom will be exactly represented by the quality of the bulb before planting. The finest type of bulb will produce the finest type of flower, and the others in proportion, so it is easy to get just the quality of flower desired, something which cannot be done in the case of seeds, or plants, with the same certainty. I am presuming, of course, that they would receive similar treatment.

A first class bulb is, first of all, of good size, as size of bulb, among those used for potting for indoor blooming, is indicative of size of flower. You cannot get a large-sized, vigorous bloom from an under-sized, weak bulb; do not expect it, as you can do nothing which will increase the size, as the bulb was matured during the past growing season in Holland, and nothing you can do during the forcing season will add one iota to the size of the bloom. The best you can do by expert handling is to increase the length of the stem, but the quality of the bloom is set entirely by the work of the Dutch grower who has brought the bulb to maturity. The sooner this is understood the less disappointment there will be among amateur growers of bulbs, as they will quit the losing game of trying to get the finest of results from small, immature bulbs.

The next consideration in selecting a bulb is that of firmness. The good bulb is solid—almost as firm as if made of stone. Carefully examine the top and bottom, the "root," and "bud" ends, for soft spots. If any be found reject the bulb, as it will likely rot in the forcing process. If it feels soft and spongy, reject it, as it is not fully matured. Buy only from recognized dealers, those who have a reputation to maintain, and the wise grower will personally select every bulb herself.

In selecting the bulbs with which you intend to decorate your home, do not take cheap ones, even though they be large and firm, as cheapness in a good bulb indicates an old, out-of-date variety, and one might as well select a twenty-year-old gown as a bulb of that era. One would be as appropriate as the other. The hybridizers are constantly working with the bulbs and producing beautiful new hybrids which are so far in advance of the old-time varieties that it is a waste of time and effort to grow the latter. This applies to all popular flowers as well as to bulbs. In a word, buy of a reputable dealer, select the bulbs yourself, and buy the very latest novelties, as they have been severely tested and found worthy to be introduced.

It will be a new idea to many when told that the process of growing a bulb for blooming is merely one of forcing out the bloom-spike. The bulb does not grow a particle; does not increase in size. The bloom-spike is concealed in the interior of the bulb, having grown there during its formative period during the past season, and needs but to be forced into the open. But, to do this, it must have roots, and for this reason we must plant it in either soil or water.

While the relative size of the bulb and its bloom cannot be increased by anything done during the forcing process, yet it can be diminished to almost any extent by improper handling or lack of nourishing of the roots, as upon the latter depends the furnishing of the material from which the bloom-spike is made. The bulb has a life-cycle. It is planted in the early spring in Holland, grows vigorously and perfects its tissue, including its "bud," and dies down at the approach of autumn, in order to be ripened and frozen ready for spring blooming, after which it is of no further use—being spent. In order to get results we must give it this same life-cycle, or rather continue it in the cycle, which we do by potting it, putting it in the dark, freezing it, and bringing it into the warmth and light—making a spring condition for it, and for our reward we get the beautiful flowers.

Many persons like to grow a few bulbs in water for the beauty of the appearance of the fine, white roots in the graceful glass, topped by the tall bloom-spike, and the process is easy, but the results are not as good as when grown in soil, as the conditions are artificial to a certain extent. In water they are grown in glasses of certain kinds, known as "hyacinth-glasses," for that bulb, and "lily-bowls," which are used for the various varieties of narcissi, and the so-called Chinese-lilies, which are true narcissi. For growing the narcissi any bowl of glass or fine porcelain will do as well as those to be found at the florists, but it should be of good size—a six-inch bowl for a Chinese-lily, three jonquils, or two Von Sion narcissus. All of the above bulbs require freezing, and it is the omission of this one thing in their life-cycle that prevents as good results in water as in soil, as it is impracticable to freeze them without breaking the bowl or glass.

To grow hyacinths, Chinese-lily, or the narcissi in water, select the finest bulbs, set them in the middle of the bowl, if the latter two, and surround them with enough of the small white pebbles furnished by the florists for this purpose in order that they will remain upright when the heavy top is grown. Conceal among them several pieces of charcoal the size of a chestnut, as this will keep the water from becoming foul. Use soft water, and put a little white sand, to be had of the florist, if none be at hand, in the bottom of the bowl. Set the bowl away in a dark place, such as a cellar (the darker the better) in a temperature of not over fifty degrees, and allow them to remain until the bowl is filled with roots, which will be in from a month to six weeks, varying with the different varieties. When they are sufficiently filled, bring them to the light, take them carefully from the bowl, in order to clean it, rinse the roots in water which has a very small portion of ammonia in it—a teaspoonful to a

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quart of water—and clean the pebbles and charcoal. This is done to make the bowl attractive, as the long confinement in the dark will make the whose mess offensive. Carefully set the bulbs back in the bowl, along with the pebbles and charcoal, using some of the ammoniated water, and put in as strong a light as possible, but out of the direct rays of the sun. A north or northeast window, free from the shadow of surrounding buildings, is ideal. The temperature should be not above sixty-five degrees in daytime, and may go as low as forty at night. Grow bulbs slowly for the finest effect, and keep from extreme heat—we must simulate the cool, moist weather of early spring. The treatment of the hyacinth in the glasses is the same as for narcissi in bowls, excepting that one can rarely get the roots out of the glass for cleaning, but must be satisfied with rinsing the inside of the glass with the ammonia solution as best one can.

In houses which are kept to the ordinary temperature of seventy-five degrees, it were best to set apart a room with the proper exposure in which to bring the bulbs into bloom, after which they can be placed where desired. You cannot get the best results with bulbs in a hot room.

As above stated, the best results in the blooming of bulbs is obtained in pots, the sizes of which vary according to the kind we are forcing. It is customary to set three large hyacinths in a six-inch pot, or one in a four-inch one. Two narcissi in a four-inch, four in a six-inch, and six in an eight-inch pan are right. The bulbpan has come into great vogue of late years, and is much better than the pot for such bulbs as hyacinth and the narcissi.

The pots or pans used must be porous; use no painted or glazed ones. The hole in the bottom of the pot should be covered with a piece of broken pot or dish, in order to insure proper drainage, for, while bulbs can be grown in water, yet they are liable to rot if allowed to be in a mixture of soil and water for any length of time. We dare not mix the two processes. The soil for potting bulbs should be rich, coarse, and porous. Rotted sods are as good as can be had, unless one has access to pure leaf-mold. To the soil add a handful of bone-meal to a pot, and mix well. If the only soil obtainable be heavy lime-stone loam, add one-fourth its bulk of sharp sand, and mix well.

When potting bulbs, sift the soil into the pot until three-fourths full, strike the bottom edge gently, but firmly on a board, to settle it, and set the bulb on the top, but do not press it down, as this makes the soil hard under it, and the bulb will be forced up out of the pot, but, instead, fill the pot with water after the bulb has been covered out of sight all but its tip, and allow it to settle, after which additional soil may be nlled on the top, and gently pressed down about the bulb. This will hold it firmly in place and require the roots to penetrate the lower loose soil. Set the pots in the dark, as before directed. A cupboard in a cool cellar, or covered with a box, an old carpet, or buried in sand or ashes will do, but exclude the light.

When the pots are filled with roots they are ready to be frozen. To examine the roots, take the pot in the right hand, with the palm across the top, the left covering the bottom, the top being down. Strike the edge of the pot on some solid wooden substance, as the edge of a board, a sharp, firm blow, which will release the ball of soil, and the left hand can lift the pot away, leaving the ball in the right hand. If the bulbs are sufficiently rooted the ball of soil will be covered on the outside with a mass of fine, white, fibrous roots. If the conditions are the same, you can count on all the same kinds of bulbs being ready at the same time.

To freeze them, the easiest way is to set the pots out in the garden, or any suitable place, and cover them with coal ashes to a depth of six inches, and thoroughly wet them, laying the pots on their sides. If the soil in the pots should be dry, soak it well before putting them out. Over the ashes put an old piece of carpet, or matting, to exclude the light, and allow the freezing process to continue at least a week, when a few may be taken in the house and started to bloom as directed above. If you have a cold-frame, set them in it, raise the sash an inch, and allow them to freeze there.

As it frequently happens that the buds of hyacinths persist in not coming properly from the bulbs, it is best to, in all cases, set a paper cone over the entire bulb as soon as it is brought into the light and heat, as this will start the bloom-spike at once, and there will be no deformed spikes, as is sure to be the case when the bulb halts for a time, and is then started.

The following are the very latest bulb novelties for the season of 1908-9. Try them:

Hyacinths, red shades: Cavaignac, Charles Dickens, Fabiola, Garibaldi, King of the Belgians. White and blush: Albertine, Angenis Christina, Anna, British Queen, La Grandesse Mad. Vanderhoop. Blue shades: Baron van Thuyll, Capt. Boynton, Czar Peter, Grand Maitre Lord Derby. Yellow shades: Ida, King of the Yellows, Bouquet de Orange, Goethe.

Roman Hyacinths: Gertrude, pink; Gigantea, rose; Queen of the Blues, blue.

Narcissi, single, trumpet varieties, various shades of white and yellow: Ajex Princeps, Albus stella, Albicans, Emperor, Empress, Henry Irving, Horsfieldii.

Narcissi, double, white and yellow: Alba plena odorata, Sulphur Phoenix, Von Sion.

Narcissi, Chinese sacred (lily).

Narcissi, polyanthus: Double Roman, Paper White, Soleil d'Or.

The following bulbs, which are treated the same as the hyacinths, are very beautiful and easily grown:

Crocus, Mammoth. Plant them close together in the pots.

Freesia, Refracta alba, white; Leichtlinii major, yellow.

Allium, Aureum, yellow; Azureum, blue; Neapolitanum, white.

ON HER DRESSING-TABLE

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

THE old-fashioned tooth brush with its straight brushing surface and exceedingly simple construction seems to be passing away, and in its stead we are offered choice from a host of more or less clever, new inventions, differing more radically from the original model with every season. Among the best and most practical of this latter is a tooth brush designed by a famous dentist, which offers so many points of excellence that it should not deserve to be passed over without serious consideration. This new brush is anatomically constructed for the proper care of the mouth and gums. Its salient features are that it is especially designed for giving the gums a gentle massage as well as for brushing the teeth upwards and downwards, which is now considered the more scientifically correct, since the fibres of the gums and the enamel of the teeth run vertically and not from side to side. The head of the new tooth brush strictly follows the contour of the arch of the mouth. All the sides taper toward the end, so that when the brush is put into the mouth it gently slides under the muscles without disturbing or distorting them. The head of the brush is very small and delicate, with four rows of bristles, the two upper being very soft, because intended for massaging the gums, while the lower rows are of a harder texture for brushing the teeth. The massaging is a remedy for bleeding or receding gums, loose teeth or an accumulation of tartar, and is especially effectual when an astringent mouth wash is used as well, since the latter aids greatly in making the gums hard and firm, attaching them to the teeth and indirectly tightening the latter. The brush is as easy to use as any other after a little practice, and has certainly numerous features of undoubted excellence. Price 50 cents.

The astringent tooth wash recommended for use with this brush is most agreeable to the taste, and leaves a delightful coolness in the mouth. It is also germicidal and excellent as a gargle or spray. While mouth washes are not as popular as tooth powders, they have especial virtues of their own, healing, hardening and soothing inflamed tissues of the mouth, purifying the breath and destroying the germs which cause teeth to decay. The price of this preparation is only 25 cents a bottle, and a tooth powder put up by the same people is selling for no higher a price. The latter is not a mere preparation of powdered chalk flavored to please the palate, but its ingredients are carefully chosen for their remedial efficacy.

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The number of so-called complexion beautifiers offered for sale is endless and nearly all of them worthless and harmful. Those which have power to confer a real benefit and improve a bad complexion or make perfect a good one, are very, very few, but among the few preparations which can and actually do improve and beautify, the "OLEIN PREPARATIONS," used for twenty years with infallibly good results by many famously beautiful American women, stand unrivalled for their beautifying, rejuvenating and health-giving qualities.

They are purity itself. Their beneficial action never fails, and hosts of testimonials from fashionable women, physicians of highest standing, leading actresses and others, bestowing unstinted praise upon them after years of regular application, place their proven efficacy and beautifying powers beyond even the shadow of a doubt. The Olein treatment comprises the use of the following preparations:

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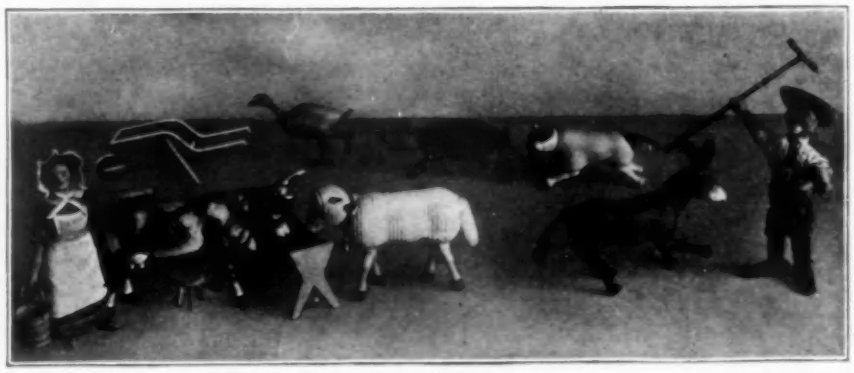
NEW DELIGHTS FOR CHILDREN

NEXT to fairyland the most enchanting region is toyland, and a visit to any of the great places, where rows upon rows of surprises can be gazed at, is the hight of bliss, a delight only surpassed by actual possession, through the medium of Santa Claus. The newest additions to nursery joys, which are destined to amuse on fair days or wet, are the "farmer sets," one of which is illustrated on this page, and also any one of the different new single articles in the circus toy line. The former will but help perpetuate the memories of the summer days spent in the country, where real live beasties and the feeding thereof were charms renewed daily. Every incident connected with the livestock of a country place has deepest interest to the normal youngster. Field furniture also appears in the farmer set, in the guise of a trough, a wheelbarrow, milking stool, pail and rake, so the barnyard can be properly looked after and kept ready for inspection. There are seven lovely animals, which are strongly made, and jointed in a practically indestructible way, and can be twisted into any position to appear as if indulging in wild antics. Another game with every inducement for endless use and constant amusement is the set of "Mary had a little lamb," which comes with school desk, trough, the lamb and Mary. The box has the school in the scene printed on it, and also all the verses for suggestion as to pranks for the lamb to play. The "Rolly-Dolly" toys for the little tots are numerous, and come in several nationalities and vocations, from Chinamen to colored persons, and from Buster Brown to a brave policeman. Animals, too, surmount some of the "Rolly-Dolly" balls, and some also appear with their best known companions, such as Tige with Buster, Red Riding Hood and the wolf, and the clown and donkey. As all are made with joints, the fun can grow more boisterous by bending the parts into strange and ludicrous positions, and a perpetual source of pleasure may be found in the variety of new tricks accomplished.



FARMYARD TOYS

HAPHAZARD JOTTINGS

ALL CITIES SHOULD HAVE PUBLIC SERVICE COMMISSIONS

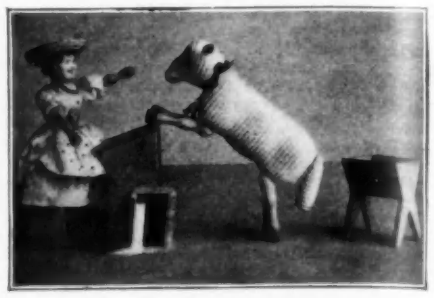
ONE of the most interesting documents ever made public in regard to a matter of general interest was the report of the Public Service Commission concerning the traction interests in New York City. The questions involved in this report are not local matters, but affect the relations of the public to traction companies all over the country, and for that reason the careful investigation made by this commission, and carried by it over the years 1906 and 1907 (the latest years for which data could be obtained), is noteworthy. The total number of fares amounts to 3,500,000 daily, which equals in volume all the passengers carried by the whole tramway system in England and Wales. Each of the four million inhabitants of the metropolis, according to this report, averages 317 car rides annually. Two especially interesting statements are made. First, in spite of the allegations of traction company officials to the contrary, transfers do add to trolley profits, and therefore the stopping of transfers by the traction companies was indefensible on the score of economy. Second, although the traction companies' reports for 1907 charged to their capital account more than $2,000,000 for cars, the number of cars reported available for service was smaller than in the preceding year. It is apparently up to the traction companies to do some explaining. All cities should have a Public Service Commission, thus to regulate public utilities, and it is inevitable, of course, that they will come to it in time. Either this type of regulator or the era of Socialism will be ushered in, prophesies John Graham Brooks.

ANOTHER NECESSARY INSTITUTION IN ALL CITIES

A second essential institution for the proper running of a modern American city is such an unofficial body as the Bureau of Municipal Research, which has done such fine work in New York towards enlightening the public as to the gross mismanagement of municipal affairs, and towards instigating as well as aiding in the modernization of the method of city account keeping. One of its latest efforts is to get the Mayor and the Borough Presidents to change the hour of stopping work for city employees from 4 p. m. to 5 p. m. (the whole working day to be from 9 o'clock to 5, with an hour for luncheon) for five days in the week. This would be for all working days except Saturday, the law making it mandatory that the hours of all public offices on Saturday shall be from 9 o'clock to 12. If the public officials can be persuaded to add one hour a day for five days in the week to the working day of employees in city offices, it will result in saving millions of dollars to the city treasury. Such a Bureau of Municipal Research is surely a necessity in every modern city.

THE CHURCH FINALLY WAKING UP

A notable convention is to meet in Philadelphia, with the aim of effecting the federation—not unity, be it observed—of eighteen millions of Protestant Christians. Thirty-two church bodies of national extent are represented by the more than four hundred lay and clerical delegates. The object of the important gathering is to decide upon the practical measures to be adopted by the church of Christ and to help in effecting reforms, in raising the tone of private, civil, national and international morality. For many years progressive church officials and church members have recognized the weakness caused by the divisions of Protestantism. One direct result of this lack of organized effort is to be seen in the fact that the church has left reform work such as charity organization, prison betterment, child labor, and the problems of housing, largely to lay associations.



MARY AND HER LITTLE LAMB

PARCELS POST A GAINER OF REVENUE

The annual report of the Postmaster General shows a deficit of $16,873,223, the largest in the history of the department, although a number of reforms by which saving could be effected were introduced into the department. It is pointed out that good roads are essential in the development of the free rural delivery service, as well as the immediate establishment of a parcels post, limited to free rural routes. This latter reform would, in the estimation of Postmaster General Meyer, give additional millions to the revenue and at the same time benefit the farmer. The case of the small local merchants, whose trade, it is feared, will be interfered with if parcels post is established, is vigorously taken up in Maxwell's Talisman, a monthly paper. All that is said in behalf of the local dealer is special pleading for a class. Since parcels post is one of the biggest kinds of far-reaching reforms, it will inevitably come to pass, so that to oppose it is like fighting against fate, and if such intelligent and far-sighted men as the present Postmaster General have the matter in charge, the day of its advent will not be long delayed. Why do not those Women's Clubs, the members of which spend their time in luncheons and the reading of papers, take up instead such vital public matters, as traction company obligations and their performance, municipal extravagance, and a consideration of the selfish interests of the big express companies and of the small local merchants who oppose postal reform? What is needed is enlightened public opinion, and what a power for good in the work of educating the public could all women's clubs become if they only would.

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